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Lon W. Jourdet

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MODERN BASKETBALL

By

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With an Introduction by
RALPH MORGAN

And a Foreword by
FREDERICK W. LUEHRING

ILLUSTRATED

W. B. SAUNDERS COMPANY

PHILADELPHIA AND LONDON

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FOREWORD

BASKETBALL has had an amazingly rapid development. Though generally regarded as an American game, it has from its beginning had an international character. It was invented in the United States in 1891 at Springfield College by James Naismith, who was born in Canada. When the sport was first included on the official program of the Olympic Games at St. Louis in 1904, only five teams participated—all from the United States. When it again appeared in the Olympic program thirty-two years later at the 1936 Games at Berlin, it had clearly attained world eminence, with twenty-one teams from twenty-one different nations, representing four of the five continents of the world.

Basketball was invented as an indoor game. In the United States it is still so regarded. It is clearly our greatest and most widely played indoor game. Abroad, however, and especially in Europe and at the 1936 Games, it has been played as an outdoor game.

In 1932 a group of Springfield College men in the Y. M. C. A.'s of various European nations organized the Fédération Internationale de Basketball Amateur. By 1936 this international basketball federation had grown to a membership representing thirty-three nations, with countless players, probably running into the millions. In the United States alone over 100,000 basketball rule books are sold annually.

Basketball is a strenuous, fast, and even gruelling game, especially when played under the intense competitive environment of modern intercollegiate and interscholastic leagues and conferences. It is most suitable for the sound and vigorous young men of senior high school and college age who are able to play the game at its best without risk of overstrain. It may easily be too strenuous for boys below senior high school age or for adults of middle life unless very carefully supervised. The game is so fascinating and so motivated by its natural drives that all who learn to play it tend to pursue it far beyond the point of diminishing returns in health and physical education. The authors give

ample and appropriate suggestions for adequate supervision and guidance.

When well played, basketball is a game rich in learnings involving skills, knowledge, social and moral conduct situations, attitudes, and appreciations for its participants. The educational outcomes may be good or bad, depending on the type of supervision, coaching, and other leadership provided.

Haphazard and unsupervised play or unsportsmanlike attitudes result in faulty learnings, objectionable conduct, and reduced satisfaction for the player, his opponent, or the spectator. The game is learned "by doing," in the form of practice and participation. The practice and play should be limited to the candidates who observe good training and who are meticulous in the performance of correct techniques and skills which lead to the most successful individual and team achievements. To do this, coaches and players alike may speed the learning process and increase the satisfaction and educational attainments by utilizing the best literature on the game.

The present volume should be valuable to coaches and players highly experienced, or in the earlier stages of teaching and learning. The authors, Lon Jourdet and Kenneth Hashagen, are among the greatest players developed in intercollegiate circles. In addition to this, Jourdet has become the most successful coach in the Eastern Intercollegiate League, the oldest and one of the largest intercollegiate playing leagues in the United States. The authors have made a significant contribution to the solution of the many problems faced by basketball players and coaches of the present day. Their treatise is organized into various units suited to the progressive requirements of a well-planned instructional program which takes into account generous provision for learning the fundamentals of the game, individual differences, appropriate cautions against overstrain and staleness, and techniques of offense and defense. Included are admirable chapters on the philosophy and psychology of the game.

Frederick W. Luehring, Ph. D.
Professor of Physical Education,
University of Pennsylvania.

INTRODUCTION

A BOOK on basketball tactics, coaching and philosophy by Lon Jourdet and Ken Hashagen should prove a most useful work. Lon Jourdet as player and coach spans a stretch of some thirty years—or three of the nearly five decades marking the life of the game itself. Most of this time, of course, Lon has been coach or advisory coach of the University of Pennsylvania Basketball Team. Judged by the usual standards of victories and championships won, his record has been outstanding. Judged by the higher standards of character molding, his record has been even more outstanding. Lon's boys never forget him or the lessons they learned both on and off the floor.

Ken Hashagen, the co-author and a key player on two of Lon's championship teams, has likewise had a successful record as player and coach. His playing days are near enough to bring to the book a fresh point of view. (In fact, he is still playing on club teams as these lines are being written.) The combination, therefore, is a very happy one.

Basketball is the newest of our games. It has been developing steadily, albeit its founder, Dr. James Naismith, with whom the writer sat for years on the Rules Committee, has seen fit to criticize the trend of play of recent years, the zone defense particularly and the action of this current Rules Committee in abolishing the center jump. But on the whole, the development has been steady and constructive, and I know of no better exponents of this development than the two authors of this work, whose written words will doubtless bring happiness and wisdom to their readers, who should be legion.

RALPH MORGAN

For Twenty-nine Years Chairman of the University of Pennsylvania Basketball Committee. Honorary Life Member of the Rules Committee.

August, 1939.

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MODERN BASKETBALL

PART I. UNITS OF INSTRUCTION IN THE FUNDAMENTALS OF BASKETBALL

The following units have been prepared as an aid in teaching the game of basketball to beginners. They are not to be considered suitable, in their present form and content, to a coach's more specific and more exacting requirements. They are primarily concerned with the teaching of fundamental techniques and individual skills. A mastery of fundamentals is necessary for the execution of smooth and effective team play. Despite this need for the perfection of individual skills, however, it is suggested that a part of the instruction period frequently be given over to the actual playing of the game, with stress placed upon the correct application of these fundamentals rather than upon the development of strategy and team play.

UNIT I. INTRODUCTORY LECTURE

This unit is designed in order to create a more intelligent interest in, and understanding of, the game of basketball. In setting forth the origin and history of the game, its development, its present status, and its value as a physical education activity, it is hoped that professional interest will become more intelligent as well as more avid.

I. History and Development of Basketball
   (*A*) Invention of basketball in 1891 by Dr. James Naismith:
      1. Reasons for origin.
      2. Characteristics of original game.
   (*B*) Early development in the United States:
      1. Naismith's 13 YMCA rules formulated in 1892.
      2. College adoption of basketball in 1893.
         (*a*) The early Eastern game.
         (*b*) The early Western game.

3. The early "Pro" game.
4. Girls "line basketball," invented in 1900 by Mrs. Senda Abbott of Smith College.
5. Foundation of First Intercollegiate League in 1902.
6. Foundation of First Western Conference in 1905.
7. Luther Halsey Gulick formulated a set of 22 rules in 1906 and the AAU adopted them.
8. Start of wholesale adoption by high schools, community centers, athletic clubs, professional organizations, and industrial concerns, in 1906.
9. A joint committee for rules formed in 1915.

Fig. 1.—A full house at Penn's Palestra.

(*C*) Development in China:

1. Introduction into China, Japan, and the Philippines about 1892 by Springfield graduates.
2. Important rule changes by the Chinese created new worldwide interest in the "Sissy" game.
3. 23,000 Chinese attended a 1935 basketball exhibition.

(*D*) Recent developments in the United States:

1. $50,000 was spent for basketball halls alone in 1926.

2. There were 6,000,000 participants in the U.S. alone in 1927.
3. In 1933, the National Basketball Rules Committee, representing the United States and Canada, replaced the old Joint Committee.
4. 160,000 witnessed 1935–36 double headers held in New York's Madison Square Garden.
   (*a*) There were 16,428 paid attendances for a single evening.
5. A single Eastern game attracted 11,028 in 1935.
6. Basketball now played to the almost complete exclusion of other fall and winter sports in the belt extending from South Bend, Indiana, to Elkhart, Kansas.

II. Present Status of Basketball

(*A*) It has the most democratic representation of any sport in the United States.

(*B*) This youngest of America's major sports is now the *second largest paying sport.*

(*C*) It is now played in almost every country of the world.

(*D*) Twenty-one countries sent teams to the 1936 Olympics.

(*E*) Worldwide participation necessitates the existence of an International Rules Committee.

(*F*) Basketball is looked upon very favorably by both educators and physical educators.

(*G*) It is becoming increasingly popular.

1. A recent survey of the national high school athletic situation revealed that 99 per cent of all schools play basketball, but only 42 per cent maintain football teams. Baseball is next with 34 per cent and track is sponsored by 32 per cent.

III. Reasons for Including Basketball in the Physical Education Curriculum

(A) It possesses *educational* values:

1. Regardless of whether the school is looked upon as a place in which to train habits and powers of mind or as a mere socializing agency, basketball offers direct and indirect opportunities for "education" through habits—physical and psychological, moral and social.

(*a*) It affords socializing values:
1. Overcoming shyness by "mixing" with teammates will materially aid participants in later life.
2. The all-necessary team play is sure to present many social lessons in fair play and cooperation.
3. Playing will present many examples of the value of practicing honesty, persistence, and self-control.

(*b*) It affords moral values:
1. The participant's moral and ethical ideals raised through contacts with a high type of coach.

(*B*) It includes all activities which are *stimulating* and *satisfying:* running, jumping, shifting, throwing, stretching, and quick reacting.

(*C*) It has definite *health* values:
1. The nature of the activity necessitates the moving of big muscles, so as to produce healthful vigorous exercise. Improvement in physical health can be measured in anthropometric terms.

(*D*) The speedy and complex movements foster *mind* and *muscle coordination.*

(*E*) It is *inexpensive* to play:
1. Courts require little space, are not very expensive, and need few repairs.
2. Uniforms are scanty and hence comparatively inexpensive.
3. The ball is really the only equipment needed.

(*F*) Its fascination and element of uncertainty in scoring give it *high interest value.*

(*G*) The simplicity of the rules makes it an *easy game to learn:*
1. It has infinite possibilities for the development of both individual skill and finished team work.
2. The small number of players makes it possible to get a game going easily.
3. Teamwork is possible without exceptionally long practice sessions.

(*H*) It may be played by all sizes and ages:

1. Size and weight may be assets in one department of the game and liabilities in another department.
2. Running, jumping, shifting, and stretching may be entered into by any youngster without fear of harm.

(*I*) It is a comparatively *safe* activity:

1. Graded and modified rules make it physiologically safe for all ages and both sexes.
2. The absence of personal contact makes serious injury rare.

UNIT II. THE RULES OF THE GAME

The object of this unit is not to explain the rules in their entirety, but to give a knowledge of the more important fundamental rules and the steps in the evolution of these rules. Information calculated to give an understanding of how the game is played and the positions of the players is included. A complete copy of the rules may be had by securing any official basketball rule book.

I. The Object of the Game

"The object of the game of basketball is to have each team score as many points as possible by tossing the ball into its own basket, and at the same time prevent the other team from securing possession of the ball or scoring." (Goldsmith's Official Rule Book.)

Naturally there must be specific rules to curtail the actions of the players and explicitly to designate legal and illegal play. A set of twelve rules accomplishes this purpose.

II. Players and Playing Area

(*A*) *Players.*—The game is played by two teams of five men each (two forwards, one center and two guards), the ball being passed from one teammate to another as the teams attempt to fulfill the object of the game.

(*B*) *The Playing Area.*—The playing area consists of a wooden floored, rectangular shaped court which is free from obstructions. The court has maximum dimensions of 94 feet in length by 50 feet in width and minimum dimensions of 60 by 35 feet. Many other exacting requirements stipulate just how the court shall be arranged.

(*C*) *The Position of the Players.*—The position of the players is such that the opposing centers play each other and the guards play the opposing forwards. The centers line up in the center circle, while the forwards of Team A line up before the basket which their center faces and into which they are going to attempt

to throw the ball. The guards of Team B play in between Team A's forwards and the basket for which the latter are shooting.

III. Court Equipment

(*A*) *The Ball.*—The ball is round and made of a rubber bladder covered with a leather case. The rules state that it shall be not less than 29½ nor more than 30 inches in circumference, weigh no less than 20 nor more than 22 ounces, and be tightly inflated to a pressure such that when dropped to a solid wood floor from a height of 6 feet (measured to the bottom of the ball), it will rebound to a height (measured to the top of the ball) whose limits may be 4 feet and 4 feet 7 inches.

(*B*) *The Baskets.*—The baskets are two in number and each consists of a black metal ring, 18 inches in inside diameter, with a net of white cord suspended from the under edges of the ring. The metal ring cannot be more than ⅝ of an inch thick and the limitations of the cord range between 30 and 60 thread seine twine. Each ring is attached to the backboard and lies in a horizontal plane 10 feet above the floor and equidistant from the vertical edges of the backboard. The nearest point of the inside edge of the ring is 6 inches from the face of the backboard.

(*C*) *The Backboards.*—The backboards are made of plate glass or wood, or any other material that is flat and rigid. They are 6 feet by 4 feet, painted white, and are located in a position at each end of the court at right angles to the floor. Their lower edges are 9 feet above the floor and their faces extend 2 feet within the end lines.

IV. The Game

The ball is put in play by a "toss-up" between the two centers who stand in the center circle. Once the ball has been legally tapped, the teammates of the man obtaining possession of the "tip-off" automatically go on offense while the other team goes on defense. In going into offense or defense any one or

more (or variations of one or more) of the many types of offense and defense may be used. In going into offense—regardless of whatever system is used—the ball may be passed, dribbled, or rolled. Unlike football, players may not hold the ball and run with it, and unlike soccer they may not kick it.

"The first set of basketball rules might have been printed on a single sheet of paper, and a game played today under the dozen or so simple rules of that set would resemble in surprising degree the modern game governed by more than thirty printed pages of regulations. In fact, 'scrub' or informal games of basketball are played with zest and enjoyment without thought of rules beyond the few most necessary, elementary ones. Why then is it necessary to impose so many rules, interpretations, and technicalities?

"The rules governing any game must grow with the game. New methods of play, changing styles of offense and defense, produce problems which must be solved by changes in the rules and by addition thereto. Basketball is today a universal game played in nearly every country of the world. Hundreds of thousands of players, from the college man to the lad of the slums, take part in it under all manner of playing conditions. A single code of rules must provide for all that may happen in thousands of games. A clause that may seem trivial to some may be of vital importance to others. The question should not be 'why so many rules?' but rather, 'how can we get along with so few?' " (Oswald Tower—Editor of the Rule Book, American Sports Publishing Company, New York.)

UNIT III. CATCHING AND PASSING

The object of this unit is to outline, rather freely, the proper way to catch a ball and the proper method of executing the various passes. In addition, it includes advice on catching and passing a ball in a few specific situations.

It will be noticed that in several instances reasons for executing the fundamentals in the manner described are included. This stress on the connection between fundamental and actual play should be brought out in these early periods of instruction as it prevents the formation of several incorrect and hard-to-break habits.

It will be further noticed that there has been a division of passes into *air passes* and *bounce passes*, and a further subdivision of these into *orthodox* and *non-orthodox passes*. This division is made in order that, in teaching, you will make a sensible division of your passes and not teach passes that are too advanced for the ability of your charges. By "orthodox" we mean the simple, dependable passes which are the ones most used. Only the orthodox passes are taken up in detail.

In teaching these fundamental techniques of catching and passing, and all subsequent techniques in basketball, the instructor should first explain and demonstrate the method of performance, and then, after letting the players try it for themselves, he should correct and advise them as they progress. It will sometimes be necessary to call a halt and again demonstrate the proper execution of the fundamental in question.

I. Catching

(*A*) *Position of eyes, hands,* and *fingers*

1. Eyes on the ball until it is in your hands.
2. Hands out to meet the ball.
3. Fingers should be spread wide and the ball caught with the forepart of the hands.
4. A high ball is caught with the fingers spread wide and pointing upward.
5. A low ball is caught with the fingers pointing downward.

6. A ball to one side is caught with the fingers pointing to that side.
7. A hard ball is caught by extending the hands, fingers spread wide, and giving with the impact of the ball. The hands are firm but relaxed.
8. On all catches the widespread fingers cover most of the rear and sides of the ball.

Fig. 2.—The correct position for catching a pass, shown here by Franny Murray, All-Eastern Intercollegiate Guard for three years and a member of two League Championship teams.

(*B*) *Position of the feet*

1. Take a step forward to meet the ball.
2. Guards catch the ball with one foot (the approved shooting stance) forward so they will be in good position to pass or shoot.
3. Forwards coming out catch the ball with one or the other foot forward so that they will be in a position to pivot for a shot or "cut."
4. Be going toward the passer except on "cut" shots.

II. Passing

The following passes are divided into air passes and bounce passes. By *air passes* we mean any pass which travels from passer to receiver without coming in contact with the floor. The *bounce pass* contacts the floor in its journey from passer to receiver; it is generally used against close guarding when an air pass would prove impossible or impractical.

(*A*) *Air Passes*

1. Orthodox passes

(*a*) Two-hand chest pass

1. Used mostly for short, fast, accurate passing.
2. Grasp ball with fingers spread and well back on the ball. Bring the ball to the chest, elbows in, and then release the ball as the arms push the ball from the chest and follow through in the direction of the pass. The speed of the pass depends upon the quickness of the push from the chest and the extent of the follow through.
3. The pass should be made complete by stepping forward with either foot as the pass is executed. There will be a slight bend in the leg that goes forward and a slight dip of the body.
4. If the step forward, with the pass, is to be made with left foot, it is suggested that the right foot be advanced while the ball is coming to you.

(*b*) Two-hand shoulder pass (right and left)

1. This pass can be used in most situations where extreme speed and accuracy are not required. It is especially good after a sideline pivot.
2. Right and left shoulder passes are executed in the same manner, except that there is a change in the foot that goes forward; this will hereafter be called the "opposite hand-foot rule."
3. To make a right shoulder pass, grasp the ball with well spread fingers covering the

sides and rear of the ball and bring it back and in close to the right ear. As the pass is made, the left foot goes forward in the direction of the pass and the arms straighten out and bring the ball forward in a free smooth side-arm motion with plenty of follow through. The forward leg is bent and a body dip is coordinated with the smooth side-arm motion.

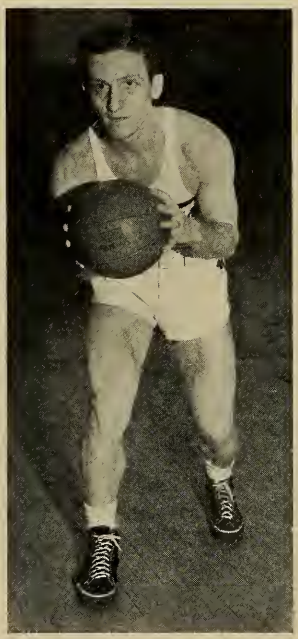


Fig. 3.—The correct position for a two-hand chest pass is illustrated by Henry Kozloff, Eastern Intercollegiate League forward for one year and a member of League Championship teams in the 1933–34 and 1934–35 seasons.

(*c*) One hand side-arm pass (right and left)

1. This pass is generally used for medium length and for long, fast, accurate passing. It is a good "all length" pass.
2. In right and left hand passing, the "opposite hand-foot rule" holds true.
3. In executing a right-hand pass, the ball is caught with two hands but, as the throw

is to be made, the ball is brought just back of the right ear. The ball is held in the palm of the right hand and kept there by the widespread fingers, which are well in the rear of the ball. The body is turned slightly sideways as the ball is brought back. As the ball is brought forward

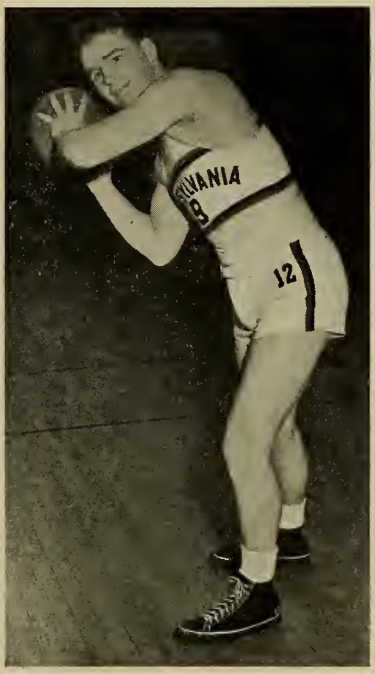


Fig. 4.—Shorty O'Donnell about to execute a two-hand shoulder pass off the right shoulder. O'Donnell, a member of Penn's Eastern Intercollegiate League Champions during the seasons of 1933–34 and 1934–35, was All-League Forward for one year.

again, the left foot goes forward, the left leg bending slightly and the whole body facing front, as the right arm follows through in the direction of the pass. The speed and length of the pass are governed by the speed of the forward motion, the extent of the follow through, and the distance back from which the ball was

started. In very long passes, the lacing or a seam is generally overlapped by the tips of the four fingers in order to insure a straight and true pass. The fingers should flip down behind the ball.

(*d*) Two-hand underhand flip pass (right and left)

1. This pass is generally made "soft and fluffy" in order to insure good handling. It is

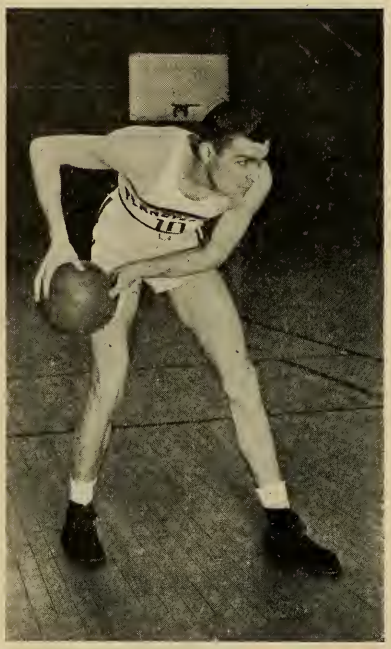


Fig. 5.—Bob Freeman is shown in the starting position for the correct execution of a two-hand underhand flip pass. Freeman, All-Eastern Intercollegiate League Center for three years, played on two championship teams and is rated as Penn's "All-Time Center."

used mostly in passing to a man cutting in toward the basket.

2. Right and left flip passes are executed in the same way except for a change in the hip at which the pass is started and in the foot that goes forward.
3. The right side two-hand underhand flip pass is executed by grasping the ball with

widespread fingers covering the sides and rear of the ball. The ball is brought back to a position just above the right hip while the feet remain fairly close together and the weight flows to the rear foot. Do not swing the ball at arms length, but hold it well in toward the armpit for protection. To pass the ball it is brought forward in a free, smooth, underhand motion with plenty of follow through and with a forward step of the left foot. There is a bend in the left leg as the weight flows to it and as the body dips with the pass.

(*e*) Two-hand overhead pass

1. Used when playing a small man, or when, having caught a high pass, the passer wishes to pass immediately. It is generally a short pass.
2. The same footwork is used as in the two-hand chest pass. The ball is held the same also, but the ball now starts almost directly above the head. The arms are half bent at the start of the pass. The ball comes back a little in a preliminary motion, and then goes forward with a snap of the wrists and a forward and downward extension of the arms. The power comes from the fingers, wrists, arms, and shoulders, and the degree of power depends upon the speed and length of the pass.

2. Unorthodox passes

(*a*) One-hand hook pass.
(*b*) One-hand underhand flip pass.
(*c*) One-hand over shoulder chuck pass.
(*d*) Two-hand over shoulder chuck pass.
(*e*) One-hand backhand flip pass.
(*f*) One-hand sideward push pass.
(*g*) One-hand tap pass.
(*h*) Two-hand tap pass.
(*i*) Two-hand backward overhead chuck pass.

(*B*) *Bounce Passes*

1. Orthodox passes
   - (*a*) Two-hand chest bounce pass
     1. This is executed in the same way as the regular two-hand chest pass except that the ball is directed down and is bounced about 4 feet in front of the receiver in order to insure a waist-high rebound from the floor.
     2. It is a decided outward, forward, push movement which does not include any reverse or forward spin.
   - (*b*) Two-hand shoulder bounce pass (right and left)
     1. Executed the same as the regular shoulder pass except that the ball is directed downward and is bounced about 4 feet in front of the receiver.
     2. The "opposite hand-foot rule" holds good in this type of pass.
   - (*c*) One-hand side-arm bounce pass (right and left)
     1. Executed the same as the regular one-hand air pass except for the bounce and the more downward follow through of the arm.
     2. "Opposite hand-foot rule" holds good in this type of pass.
   - (*d*) Two-hand overhead bounce pass
     1. Executed the same as the two-hand overhead air pass except for the addition of the bounce and the more decided downward follow through of the arms.
2. Unorthodox passes
   - (*a*) Passes rolled forward or backward.
   - (*b*) Passes rolled beneath passer's legs.
   - (*c*) Passes "laid down and back" to a passing teammate.

III. General Advice on Catching and Passing

(*A*) In catching a ball, keep your eyes on the ball, extend hands and spread fingers, and do not fight the ball.

(*B*) Always be in motion when receiving or passing the

ball. Meet the pass and have your body behind it. Step toward the man to whom you are passing.

(*C*) The cardinal principle of passing is to pass to an unguarded man.

(*D*) Signal where you want a pass to be thrown.

(*E*) Air passes should be thrown parallel to the floor so that they will be received between waist and chest.

(*F*) The individual offensive moves are passing, shooting, dribbling, and pivoting. The fastest and best method of advancing the ball is passing.

(*G*) The type of pass used will depend generally upon two things: the situation into which the passer is attempting to pass, and the position of the passer when he receives the ball.

(*H*) The speed of the pass will depend upon the situation. Vary the type and speed of your passes.

(*I*) Do not hold the ball unnecessarily long. Pass quickly. After passing dash ahead of the man to whom you have passed.

(*J*) Do not turn your back on the ball. Do not pass to a man who has his back toward you.

(*K*) In passing to a man cutting for the basket (or any other moving man), remember that he is in motion and give him a lead suitable for his speed.

(*L*) The two-hand chest pass is the best pass for a running man to make to another fast moving man. It has the advantage of accuracy and control as well as speed.

(*M*) Basketball is a passing game. Good, fast, accurate handling of the ball will generally insure a good offense, while possession of the ball is the best defense known.

(*N*) Strive for quickness rather than hardness in your passing.

(*O*) "Dead" passes are easier to handle than "spin" passes. If "spin" or "English" passes are used, have this spin carry over to your shooting, as one perfects the other.

(*P*) The two-hand chest pass would be the best pass to use if teams were allowed only a single type of pass during a game.

IV. Drills and Games Used in Teaching Catching and Passing (For an explanation of these refer to the alphabetized appendix.)

(*A*) Parallel Lines and Variations.
(*B*) Circle Pepper Drill.
(*C*) Changing Direction Circle Drill.
(*D*) Passing to Man Ahead While Running in a Circle.
(*E*) Passing to Man Ahead and Cutting Ahead While Moving in a Circle.
(*F*) *D* and *E* Changing Direction upon Command.
(*G*) Ball Beats Man Drill.
(*H*) Figure 8 Warm-up Drill.

UNIT IV. SHOOTING

This unit proposes to outline the various fundamentals of shooting, which is an important element in the game of basketball. Since the ultimate aim of each team is to score as many points as possible by tossing the ball into its own basket and at the same time prevent the other team from securing possession of the ball or scoring, we can see that it is imperative that we devote quite some time and give ample attention to this phase of the game. While practicing these shots, remember that shooting is serious business and that it requires form and concentration. Do not shoot just for fun—Concentrate!

It will be noticed that, as in the unit on passing, we have made an important division involving the orthodox and unorthodox. Remember in trying these fundamental and necessary shots not to attempt the hard shots until you can make the easy ones. It should be emphasized that one should never practice one's favorite shot exclusively, but instead, should attain versatility. Furthermore, it must be remembered that shooting is not merely getting rid of the ball; shooting is the most important offensive factor in basketball. It is a deliberate attempt by an individual to add to his team's point total by scoring a field goal or a foul. In the final analysis, the best method of shooting is the one that "feels" most natural to the individual shooter and the one by which he makes most of his shots.

I. Shooting

(*A*) Orthodox shots

1. One-hand under-the-basket shot (right and left)

(*a*) This shot is used when the shooter has received a pass while standing under the basket or has gotten a ball off the backboard.

(*b*) The shot may be made with either hand.

(*c*) The right-hand shot is executed while facing the basket. Step out sideways to the right from under the basket with the left foot crossing in front of the right foot. Shift the weight to the left foot and take off with that

foot, pivoting upon it as foot and body turn toward the basket. The ball is first held in both hands, but as the weight is shifted to the left foot, the ball is passed over to the palm of the right hand. As you push off with the left foot and rise in the air (turning toward the basket), the right arm straightens and the right hand lays the ball against the backboard and causes a rebound into the basket. The form is similar to the finish of a shot put except that the body is stretched upward.

(*d*) It is best to observe the "opposite hand-foot rule" if a ball has been received when under the basket, and moving out to the side opposite that from which the cut was made.

2. One-hand "lay-up" shot (right and left)

(*a*) This shot is used when the ball is received while on a run toward the basket. It may be made directly after a pass, after a dribble, or after several dribbles. The important and ideal thing is to approach the basket either at a 45 degree angle or head on. This is essentially a close-to-the-basket shot, the idea being to lay the ball up as close to the basket as possible before letting go of it.

(*b*) The backboard should be used when coming in from the side, but the shot should be made without the use of the backboard when approaching from the front.

(*c*) The "opposite hand-foot rule" holds good in this shot.

(*d*) In executing the "lay-up" shot, do a *high* jump, not a *broad* jump. To make a shot from the right side approaching the basket at a 45 degree angle: take off from the left foot, carry the ball up with both hands, and finally lay it up with the right hand, arm extended, fingers directly behind the ball, and eyes glued on the spot at which you are aiming. Keep driving toward the basket throughout

the shot. Be relaxed while in the air and, after the shot, alight facing the floor with hips down and the knees bent.

3. One-hand "turn around" shot (right and left)

(*a*) This shot may be made from a stationary position or from a run. If the latter, it may be made immediately upon receiving the ball or after a slight hesitation. It is most used for a quick shot when the shooter has received the ball close in to the basket and has

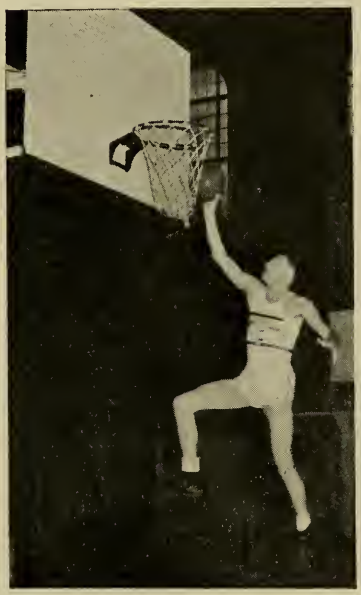


Fig. 6.—Illustrates the correct execution of a one-hand "lay-up" shot.

his back toward it. At any rate, the same form of execution holds true once the shot is started.

(*b*) The "opposite hand-foot rule" holds good in this case.

(*c*) Use or non-use of the backboard depends upon the angle from which the shot is executed.

(*d*) Before the turn around, the body should be well under control and in a semi-bent position. The feet are well under the shooter;

the weight is evenly divided and the knees have a bend in them. The ball is caught with two hands. If the turn around is to be made to the left, then the left foot is placed out to that side, parallel to or at an angle toward the basket. (The step should never be away from the basket.) As this step is made, the ball is brought over to the

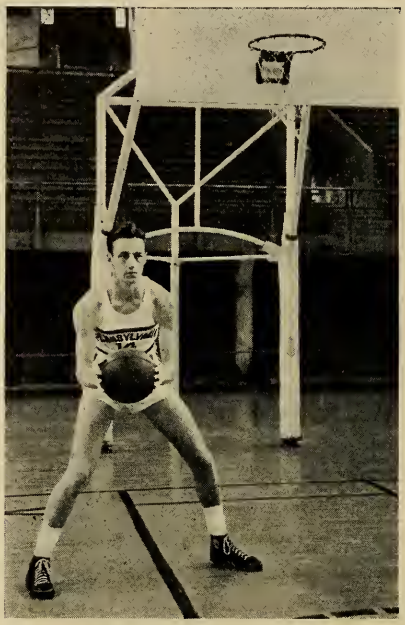


Fig. 7.—The initial step in a one-hand "turn around" shot from the pivot position. Kenneth "Hash" Hashagen, All-Eastern Intercollegiate Guard for three years, member of League Championship Teams during the 1933–34 and 1934–35 seasons, and guard on Pennsylvania's "All-Time Team" demonstrates this point.

left side of the body by both hands. It is transferred to the right hand as the push-off is made from the left foot. Body and arm stretch out in a smooth coordinated movement after the push-off and the ball is carried up for the shot. As the push-off is made, the left foot spins on its ball and the body turns and faces the basket. The ball is directed as far as possible on its journey

toward the basket. Throughout the latter part of the execution of this shot the left arm may be held up so as to serve as a protective fender.

4. Long shots
   (*a*) A long shot is a two-hand shot which is made some distance out from the basket.
   (*b*) Long shots, regardless of the angle from which they are made, should be attempted cleanly.

Fig. 8.—Completion of the one-hand "turn around" shot.

   (*c*) Good, long shot form consists of having and doing the following:
      1. One or the other foot comfortably forward, body balanced.
      2. The buttocks thrown back.
      3. The ball grasped well back with widespread fingers; the elbows close and the wrists loose.
      4. Eyes on the forward rim of the basket.
      5. Bend knees in shooting, allowing this bend

and a breaking of the wrists to bring the ball into shooting position.

6. Be set, yet have the weight going forward with the shot.
7. Follow through, keeping eyes on the nearer rim and not watching the arch of the ball.
8. Arch the ball to a medium height.
9. These points should be executed in one continuous and smoothly coordinated movement.

Fig. 9.—A two-hand chest shot.

NOTE: Other styles are possible but the above form is recommended.

5. "Pop" shots
   (*a*) "Pop" shots are two-hand chest passes made at a distance of from 8 to 20 feet from the basket.
   (*b*) These shots are executed in a manner similar to that used for long shots although, generally, there is not so much of a forward follow through of the arms.

(*c*) These shots should be banked if made from a 15 to 45 degree angle. They should be attempted cleanly if made from an angle greater than 45 degrees.

6. Two-hand overhead shot
   (*a*) This shot is used as a quick shot, usually when the ball has been received high and when the shooter is within 20 feet of the basket. It is also used on a floor with a low ceiling, against a small guard, or when the shooter has dribbled in so close to his guard as to make a more frequently used shot impossible.
   (*b*) In executing this shot, the shooter should be careful not to leap into the air with the shot. This introduces another element of error in the perfect execution of the shot.
   (*c*) To start this shot, have the feet fairly close together, one a little in advance of the other, and hold the ball high above the head. The fingers, and not the entire hand, hold the ball well back and on its sides. The arms have an almost imperceptible bend in them. The ball is released as the body weight moves forward so as to be definitely on the toes. The power for the shot comes solely from the fingers and wrists.
7. Two-hand "turn around" shot
   (*a*) This shot is used most when the ball has been received while the shooter is in around the basket and when his back is toward the basket.
   (*b*) Correct execution demands that the shooter's feet be together (or almost so) and that he bend his knees just before the shot. It is a gathering of oneself straight into the air and an about face in the air. The ball is held low and out in front at the start but, as the leap and turn progresses, the ball is raised overhead and the ball is shot in much the same manner as the regular two-hand overhead shot.

8. Fouls
   (*a*) Fouls are shot when there has been some infringement of the rules by the opposing team.
   (*b*) There are almost as many ways of shooting fouls as there are players. The most widely accepted is the "feet parallel and spread" method.
   (*c*) The points to remember in foul shooting are:
      1. Station yourself squarely in front of the basket and then relax.

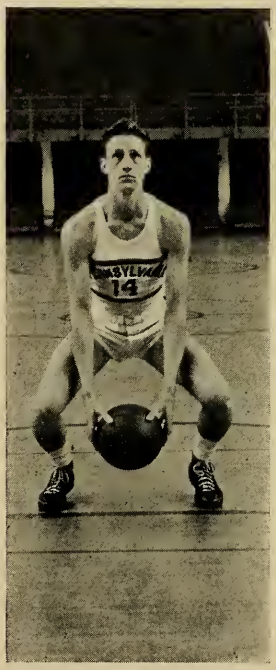


Fig. 10.—Foul shot form before the shot.

      2. Spread your feet in a position that will give you a comfortable stance. Have your feet parallel to, and equidistant from, the foul line.
      3. Fix your hands on the sides of the ball. Have your fingers widely spread and pointing down, with the heels of the hands off the ball and thumbs well toward the cen-

ter of the ball, an inch in advance of the lacing or a seam. The lacing or seam should be held up.

4. Fix your eyes on the forward rim of the basket and aim so as to clear it by several inches.
5. Bend your knees and sink to a comfortable position, weight forward. Be careful not

Fig. 11.—The follow through after the ball has left the foul shooter's hands.

to lock the joints or you will lose balance and totter forward before the shot is completed.

6. Come out of the bent position with a free and easy motion and deliver the ball without a spin.
7. Keep your eyes on the rim and not on the ball. Have your arms follow through and upward as far as possible.

8. When the shot is completed, the body should be in perfect balance; the weight should be forward on the toes, the arms should be outstretched, and all muscles should be straining forward as though a heavy object had been delivered with a free, coordinated underhand heave. If such a shot has been delivered, it will be noticed that finger tips of the left and right hands meet finger for finger.
9. The shot should be arched to a medium height and be played cleanly.

(*B*) Unorthodox shots

1. Two-hand underhand swing or spin shots.
2. One-hand hook or "church league" shots.
3. Two-hand sidearm heaves.

II. General Advice on Shooting

(*A*) Do not take hurried shots for the sake of getting rid of the ball; hold it or pass it back to a teammate.

(*B*) Never shoot with your back toward the basket.

(*C*) Never shoot when off balance or when going away from the basket.

(*D*) Always use two hands whenever possible. (The exceptions to this rule are given in this unit.)

(*E*) The time to shoot is when you are within sane shooting distance and when you cannot advance the ball by passing or dribbling. The correct order of individual offensive moves is: Passing—dribbling—shooting—pivoting.

(*F*) Shots made from a distance of not greater than 20 feet and at a 15 to 45 degree angle from the basket should be banked. Other shots should be "made clean."

(*G*) In general, the type of shot used will depend upon the position in which the shooter finds himself. Whatever type is used, be relaxed.

(*H*) Shoot under-the-basket shots with one hand. The shooter can get higher and have greater accuracy.

(*I*) Do not bring the ball down before laying it up on a "hop" or "lay-up" shot.

(*J*) Start the "lay-up" shot on the *up* part of the dribble,

and make the last dribble rebound high so that the ball will be going up naturally as the shot is started.

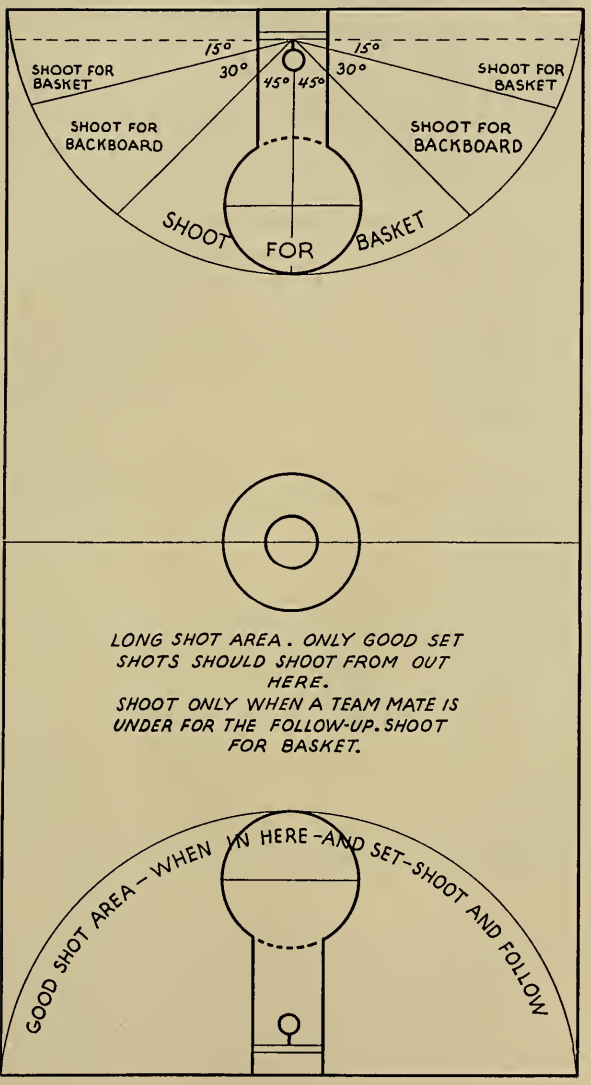

15°
15°
SHOOT FOR BASKET
30°
30°
SHOOT FOR BASKET
45° 45°
SHOOT FOR BACKBOARD
SHOOT FOR BACKBOARD
SHOOT FOR BASKET
LONG SHOT AREA. ONLY GOOD SET SHOTS SHOULD SHOOT FROM OUT HERE.
SHOOT ONLY WHEN A TEAM MATE IS UNDER FOR THE FOLLOW-UP. SHOOT FOR BASKET.
GOOD SHOT AREA — WHEN IN HERE — AND SET — SHOOT AND FOLLOW

Fig. 12.

(*K*) In shooting it is better to shoot too strongly rather than too weakly.

(*L*) Never shoot your shots on a line. A medium arched shot is best.

(*M*) Shoot with deliberation. Never take "hope shots."
(*N*) Never shoot for fun. Be sure to concentrate and use correct form when practicing shooting.
(*O*) In making a "lay-up" shot, do a high jump and not a broad jump.
(*P*) Do not practice your favorite shot exclusively. Practice your worst shots and acquire a well-rounded shooting game.
(*Q*) A shot at the basket should be a pass to yourself. Follow all shots, particularly your own.
(*R*) Be set on "pop" and "long" shots, and be going toward the basket on "pivot" and "lay-up" shots.
(*S*) Do not use "spin" shots. The value of "English" in one's shooting is debatable. It is a good directer of long shots but poor and unnecessary for short shooting.

III. Drills and Games Used in Teaching Shooting (For an explanation of these refer to the alphabetized appendix.)
(*A*) Make Ten Drill.
(*B*) Pass and Cut Drill.
(*C*) Man on Foul-line Cut Drill.
(*D*) Come and Meet It Drill.
(*E*) Cross to Pivot Drill.
(*F*) Twenty One Drill.
(*G*) Three Man Pass and Screen Drill.
(*H*) Close In Drill.
(*I*) Foul and Follow Drill.
(*J*) Follow the Leader Drill.

UNIT V. DRIBBLING

The purpose of this unit is to explain the correct execution, as well as the proper place, of the dribble in basketball. In defining and describing the technique of dribbling we wish to stress that the act is a fundamental individual skill in basketball, but that its use can also be overdone. Remember that a player should never dribble if he can pass to an unguarded man in a better position. Remember, also, that it takes a good combination of good passing, good dribbling, accurate shooting, and timely, correct pivoting to make an offense. An effective offense does not result from good dribbling alone. Short passing is the easiest, safest, and the best way to advance the ball.

I. Common Definition of Dribbling

Dribbling is, essentially, a method of advancing the ball by means of a series of dribbles: A dribble (say the rule book authorities) is made when the player, having gained control of the ball, gives impetus to it by throwing, batting, bouncing, or rolling it and touches it again before it touches another player. He may take as many steps as he wishes between bounces of a dribble. Rule 7, Section 10, of the Rules explains legal and illegal dribbles.

II. General Uses of Dribbling

(*A*) To advance the ball to a more advantageous position when one is unable to pass to an unguarded man or unable to take a sane shot from one's present position.

(*B*) As a method of attack when combined with shooting.

(*C*) To make timing possible in certain plays.

(*D*) To make continued possession possible.

(*E*) To break away from an opponent.

(*F*) As a means of "faking."

(*G*) To make an easier shot possible when one is free from one's opponent.

III. Common Methods of Dribbling

(*A*) Using right hand only.

(*B*) Using left hand only.
(*C*) Alternating hands after each dribble.
(*D*) Using left and right hands intermittently.
(*E*) Air dribbling.

IV. Dribbling Form
(*A*) *Modifying Factors Involved*
1. Height of the dribbler.
2. Guarding distance of dribbler's man.
3. Desired speed and intent of the dribbler.
4. Dribbler's location on the floor.

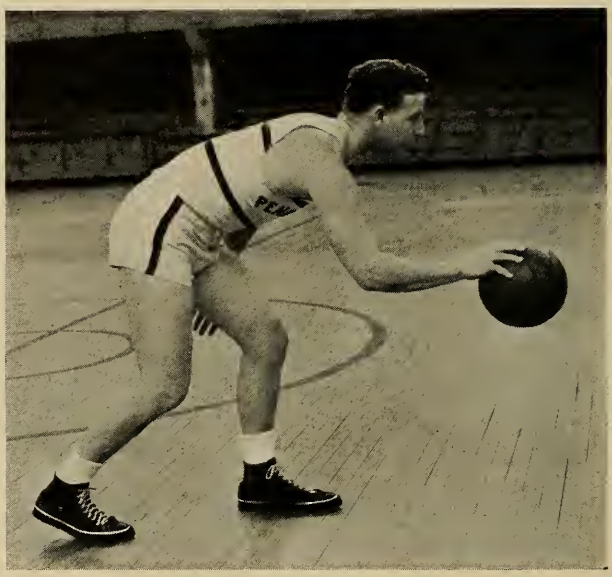


Fig. 13.—Dribbling form.

(*B*) *Correct Form*
1. On starting, the ball is turned over in the hand and pushed to the floor with the fingers spread and the hand cupped. The balls of the semispread fingers are the points of contact. The ball is guided to the floor with a little wrist action and is not slapped. It is kept well out in front, and centered in front of the dribbler. The body is crouched over the ball, weight tending forward, hips down, and knees bent. The abdomen is kept

in and the head up. The dribble is made comfortably low and split vision is used in order to insure a view of both the ball and the floor ahead.

V. Individual Dribbling Strategy

(*A*) *Change of pace*

1. Do not continually maintain the same set speed. Vary the pace to meet the situation.

(*B*) *The "away hand" dribble*

1. In attempting to offset an opponent's efforts to get at the ball, dribble with the hand farthest from the opponent.

(*C*) *Quick change of direction*

1. Do not always advance in a straight line. Change direction.

(*D*) *The dribbling fake*

1. It is sometimes wise to fake a dribble in order to put an opponent off balance or out of position.

VI. General Advice on Dribbling

(*A*) As a general rule do not use the dribble as a means of advancing the ball when in your own half of the court.

(*B*) Do not put the head down and dribble without being able to see the court ahead.

(*C*) Do not form the habit of taking a dribble or two before you can pass.

(*D*) Do not take a "Pro" or "nervous" dribble as soon as you get the ball. This two-hand "Pro" dribble slows up offense and prevents getting in position to score. Many "held balls" result from this also.

(*E*) Dribble at a height that suits your size and makes speed possible. A compromise between a high dribble and a low dribble is usually best.

(*F*) Dribble only as fast as you can go and still have absolute control of the ball.

(*G*) Dribble at the right time. Remember that passing is the safest and easiest method of advancing the ball.

(*H*) The best way for a dribbler to get past a guard on a dribble is for him to dribble straight at the guard and then slant right or left.

(*I*) In order not to curtail your sphere of action, be at least 6 feet from the side line when dribbling down court.

VII. Drills and Games Used in Teaching Dribbling (For an explanation of these refer to the alphabetized appendix.)

(*A*) End-line Drill.
(*B*) Dribbling Competition in Lines Drill.
(*C*) Race Against Time Drill.
(*D*) Scoop Up and Dribble Drill.
(*E*) Play It Drill.

UNIT VI. PIVOTING

Pivoting is all important to those who would be adept in the game of basketball. Since it joins with catching, shooting, passing, and dribbling in being one of the individual offensive fundamentals, and hence necessary for a rounded game, it is important that it be given sufficient time and attention. The purpose of this unit is to outline and explain the various uses and techniques in pivoting. There are various kinds of pivots, but the essential thing to remember is that the secret of a successful pivot is always keeping the body between your opponent and the ball.

I. Definition

Pivoting is the act of using footwork involving a change in the direction of the body and the keeping of one foot (called the "pivot foot") in contact with the floor so that this pivot foot may be used to enhance turning or spinning while complying with the rules.

II. General Uses of Pivoting

(*A*) *When pivoter doesn't have the ball*

1. As a means of "faking" and breaking free of one's opponent.
2. On certain out-of-bounds plays which call for screens.

(*B*) *When pivoter has the ball*

1. As a method of avoiding opponents and breaking free to move in another direction.
2. As a method of allowing a man to pass to a teammate with less chance of having the pass blocked.
3. To make timing possible in certain plays.
4. As part of a certain style of attack which calls for almost continuous blocking. This generally entails a pivot before nearly every pass.
5. To make continued possession possible.
6. In getting off a "turn-around" shot from the pivot position.

III. Kinds of Pivots

(*A*) *Front Pivot*—with or without ball.
(*B*) *Reverse Pivot*—usually with ball.
(*C*) *Sideline Pivot*—with or without ball.
(*D*) *Stationary Pivot*—with ball.
(*E*) *Turn Around Pivot*—with ball.
(*F*) *Half Front Pivot*—usually with ball.

IV. Correct Execution of Pivots

(*A*) *The Front Pivot*

1. This is generally used when one is dribbling the ball and meets a guard head on.

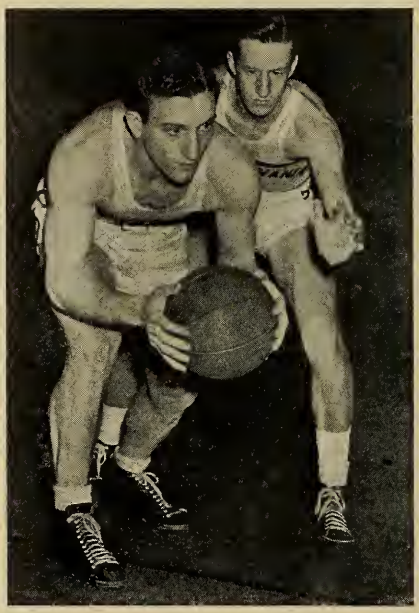


Fig. 14.—The beginning of the turn in a front pivot.

2. To execute this pivot, stop with either foot forward and swing the other foot backward so as to have it describe a circle. This stop may be made as a one foot stop (one foot hitting first and then the other), or as a two foot stop (both feet hitting simultaneously). In either case the body is under control and the foot toward the side to which the spin is to be made is comfortably for-

Fig. 15.—A continuation of the execution of the front pivot.

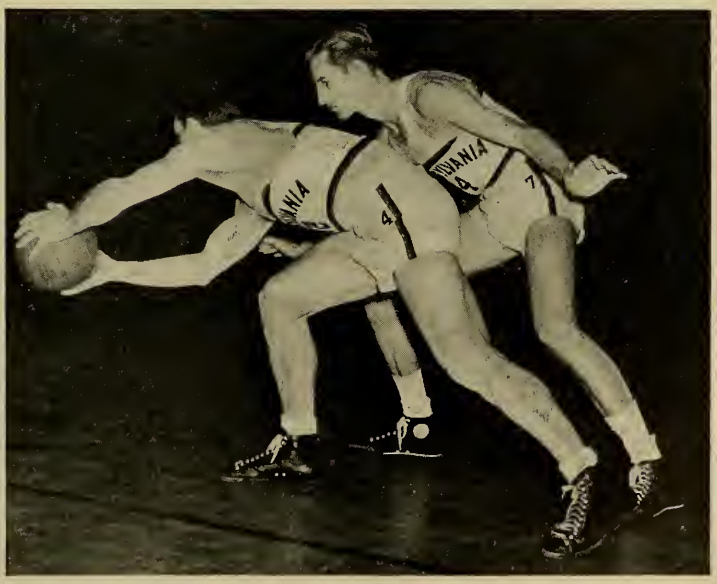


Fig. 16.—Completion of the front pivot with man about to pass.

ward. The weight is over this forward (pivot) foot and remains over it until the completion of the pivot. Throughout the turn the body is kept in between the guard and the ball. The swinging leg is kept in contact with the floor by dragging it slightly. The knees have a bend in them throughout the turn, while the body is kept low and the ball is well protected by the arms and body.

3. A two-hand underhand flip pass is the best pass to use upon the completion of this pivot.

(*B*) *The Reverse Pivot*

1. This is used when meeting a guard head on and when one wishes to pass back to a "trailer."

Fig. 17.—The sideline pivot.

2. To execute this pivot, stop with either foot forward, throw the weight to the rear foot, pivot on it (turning toward that side), and take a full step backward as in the marching command "to the rear, march." Pass as you step backward.
3. A two-hand chest pass is the safest and most natural pass following this pivot.

(*C*) *The Sideline Pivot*

1. This is used mostly when you have been dribbling down the sideline and when a guard has forced you to the sideline.

2. To execute this correctly (if you are attempting a dash down the right side), stop on your left foot and, keeping your weight on that foot, turn so as to face the rear. Make your turn toward the sideline so as to keep your body between the guard and the ball. When turning, keep the body bent over and the ball well protected.
3. A two-hand left shoulder pass or a two-hand underhand flip pass is best from this position. If the latter pass is used, keep the bent, right leg stiff and use it as a protecting fender.

(*D*) *Stationary Pivot*

1. The stationary pivot is generally used when the pivoter has dribbled, been forced to a stop by his guard, and when he then attempts to withhold the ball from the "closing in guard."
2. To execute this pivot, stop with either foot forward. As the guard closes in, turn on the ball of the pivot foot and step out with the other foot in such a direction that your body will be thrown in between your guard and the ball you are attempting to protect. Hold the ball low and well out in front and cover it with your body by bending at the waist and having a bend in the forward knee. The rear (pivot) leg should be practically straight. The pivoter should change his body position as the guard changes the direction of his attack.

(*E*) *Turn Around Pivot*

1. This pivot is executed when the pivoter has the ball and is about to take either a "turn around" shot from the pivot position or execute a "hook pass."
2. It is completed in a manner similar to the "turn around" shot which is described in Unit IV.

(*F*) *Half Front Pivot*

1. This pivot is usually executed with the ball.
2. It is used as a deceptive movement and also to prevent one's guard from being able to anticipate and intercept a full front pivot.
3. Generally use a half front pivot and reverse together.
4. To execute this pivot, stop with left foot forward

(if going to the left side) and swing the other foot backward so as to have it describe a half circle. The rest of the execution is exactly the same as for the front pivot except that the right foot comes to rest sooner and the pass is made to a man stationed obliquely backward to the left instead of obliquely forward to the left.

5. A two-hand underhand pass is the best one from this position.
6. In both front and half pivots the bent right leg serves as a protecting fender.

V. General Advice on Pivoting

(*A*) The essential of a good pivot is to keep one's body between the man and the ball.

(*B*) Remember that pivoting is a means of deception and that your deception will be more effective if you utilize all possible pivots.

(*C*) In the front pivot and half front pivot, remember that that if you are going to make your pivot to the left your left foot must be placed forward, and vice versa.

(*D*) The successful execution of many pivots depends on one's choice of the pivot to be used, and in the selection of the pass to be used at the completion of the pivot.

(*E*) Remember that the sideline pivot stop is made with court-side foot forward.

(*F*) Pivoting offers excellent opportunity to display body and mind coordination. For body balance practice pivoting.

VI. Drills and Games Used in Teaching Pivoting (For an explanation of these refer to the alphabetized appendix.)

(*A*) Dribble, Pivot, Pass, and Cut for Return Pass and Shot Drill.

(*B*) Trail Me Drill.

(*C*) Force Him Out Drill.

(*D*) Pass and Close In Drill.

(*E*) Come and Meet It Drill.

(*F*) Cross to Pivot Drill.

UNIT VII. FAKING

This unit has been designed in order to give players and prospective teachers of basketball an insight into the possibilities for deception, ingenuity and originality in the execution of the individual fundamentals. By instructing pupils in a certain few methods of deception it is hoped that the realization of the unstereotyped nature of the game of basketball will be brought home to them. It must also be understood that many methods of "faking" may (and generally will) include several faking factors (the ball and the body parts).

I. Definition of Faking

Faking or feinting is any intentional offensive thrust, made with ball, body, eyes, arms, or feet (or a combination of any one or more of these faking factors), which is contrary to the final intent and execution of the user and which is calculated to mislead the opponent and draw him out of good guarding position.

II. Kinds of Faking

(*A*) *Ball*

1. In faking with the ball, the ball is naturally the predominant factor, although usually a misleading movement of more than one body part enters into the deceptive movement.
2. Faking with the ball is usually used in passing, dribbling, and shooting.

(*B*) *Eyes*

1. This type of deception may be used with or without the ball.
2. If the ball is in the "faker's" possession, it is generally used in deceptive passing, dribbling, and shooting. If the ball is not in the "faker's" possession, it is generally used to enable the "faker" to receive a "dummy" pass. By a "dummy" pass we mean a pass made to an offensive man who is being closely guarded by a defensive man whose back is to the ball.

(*C*) *Body*

1. Faking involving misleading body movements may be used with or without the ball.
2. If the ball is used, this type of deception may be instilled into body movement from either a pivot or a change of direction in dribbling. If the ball is not used, it is usually accomplished by using the so-called "Jewish League Weave," in pivoting or in effecting a temporary screen.

(*D*) *Feet*

1. Foot faking may be used with or without the ball, although it is mostly utilized when the "faker" has possession of the ball. For example, the

Fig. 18.—Eye faking, with the ball about to leave the hands of the "faker."

offensive man could take a step forward, faking a cut toward the ball, or faking a dribble (if he has the ball) and then return his foot to its original position in order to receive a pass or take a quick set shot.

2. When used with the ball, it may be used as in pivoting, passing, shooting, and dribbling. When attempted without possession of the ball, it usually involves pass reception and methods of breaking free for pass reception (pivoting, running change of pace, skipping, running weave).

(*E*) *Arms and Hands*

1. Faking involving the arms and hands is usually used in the deception entailed in shooting (as in fixing ball for faked shot), passing, dribbling, and pass reception (as in "dummy plays").

III. Hints on Faking

(*A*) In faking, be an actor—the more deceptive the movements entailed in the act, the better chance of success.

(*B*) The man who gazes is the hardest man to fake.

(*C*) Spot an opponent's weakness for a particular fake. Play a discovered weakness but be careful not to overplay it.

(*D*) Do not use the same fake constantly. For effective faking use a variety of deceptive movements.

(*E*) Do not "fake yourself" by being too fancy with your fakes.

(*F*) Remember that the dribble after a fake should be made with the "away" hand.

(*G*) Try to develop the ability to fake and go to either side.

(*H*) Do not fake blindly. Notice your opponent's tendency to watch the ball, your feet, your eyes, and capitalize on such knowledge.

IV. Drills and Games Used in Teaching Faking (For an explanation of these refer to the alphabetized appendix.)

(*A*) Fake, Pass and Cut Drill.

(*B*) Pass and Close In Drill.

(*C*) Dummy Is Coming Drill.

(*D*) Pick Them Up at Half Court Drill.

(*E*) Fake the Hazard Drill.

(*F*) Play It Drill.

UNIT VIII. GUARDING

This unit on guarding is calculated to give a knowledge and stress the importance of good individual guarding. The unit includes a description of good guarding form and the most important points about guarding in various situations. The guarding technique is based upon a few basic rules, which are in turn founded upon a "man to man" type of defense. These few basic rules are: (1) "play the man and not the ball," (2) "stay between your man and the basket," (3) "pick your man up at half court." Remember that all the hints mentioned do not serve as hard and fast rules. An explanation of them is necessary for they will occasionally have to be modified to meet specific situations

I. Definition of Guarding

The definition of good guarding will differ with the system used. In its broader sense, however, we may define guarding as the attempt to protect against each and every offensive thrust and to prevent the other team from maintaining possession of the ball and scoring by tossing the ball into their basket.

II. Individual Guarding Form

(*A*) Good guarding form will vary somewhat to meet certain specific situations. In general, however, the points to remember in developing good guarding form are

1. Adopt a comfortable stance after having cut your opponent off from the basket. Just what constitutes a *comfortable stance* will depend upon the individual attempting to adopt said form.
2. Have a bend in your knees.
3. Keep the abdomen in and your body slightly bent over and under control.
4. Keep the head up and eyes on your opponent as a whole.
5. Play 3 to 5 feet from the guarded man. The distance will depend upon the individual man guarded.

6. Shift your feet after the fashion of a boxer. Take short sliding steps and do not cross your feet. In retreating, drop a foot back without raising it or putting much weight on it.
7. Have the body weight tending forward and over the balls of the feet. Do not raise the heels off the floor.

III. How to Guard in Various Situations

(*A*) *On the pivot*

1. Beneath basket

(*a*) Remember that the man is in this position primarily for a shot. Play him on the side—

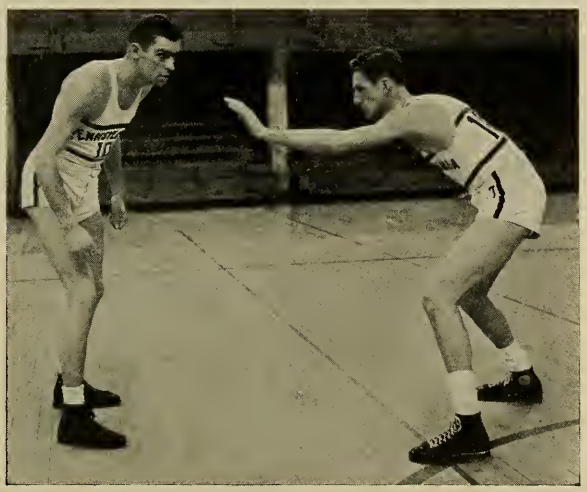


Fig. 19.—Individual guarding form.

between him and the basket—and play him close in order to prevent a pass to him.

2. Opposite foul line

(*a*) From this position a "pop shot," a "hand out," a block necessitating a switch, or a pivot "turn-around" shot are all possible.

(*b*) Play on the side, in between the man and the basket, and try to prevent a pass in.

(*c*) Once a pass has been received, play behind the man and 4 or 5 inches away so you'll be able to switch. Don't lean over a pivot man.

(*d*) Do not cross feet to prevent a faked shot.

3. Along tip of foul circle
   (*a*) From this position a man is best guarded if the guard remains between the pivot man and the basket and about 2 feet from the man. This will leave the guard in position for switches and protect him from the possibility of his man pivoting around him.

Fig. 20.—Guarding the pivot man when he has the ball.

(*B*) *On the dribble*

1. Get in step with the dribbler and run with him, trying to remain about a half step ahead of him. Do not lag too far behind or he'll cut you off by cutting in. Do not get too far ahead or he'll change his pace and cut behind you.
2. Once in step with the dribbler, try to bat, slap, scoop, or hit the ball away with the near hand.
3. If unable to get the ball away in this manner, play the man on his "lay-up" shot.

(*C*) *On a lay-up shot*

1. When the ball is in the air
   (*a*) Attempt to block the ball with your "away" hand because you can reach higher with this hand.

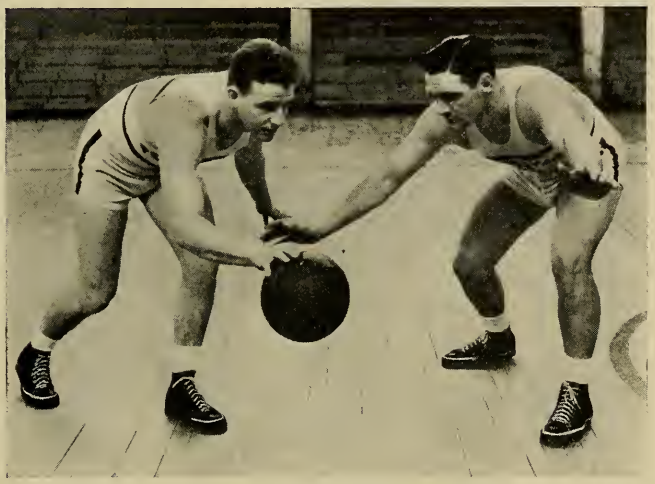


Fig. 21.—The initial foot movement when playing a dribbler who has slanted to the defensive man's left.

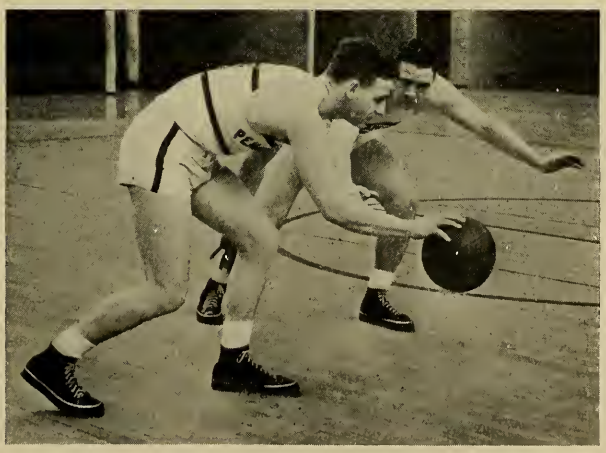


Fig. 22.—Turning and getting in step with the dribbler.

2. When the ball is not in the air
   (*a*) Attempt to block the ball with your near hand.

(*b*) Descend so as to be facing the basket and in a position to follow any rebound and block the shooter off from any rebound.

(*D*) *On long shots when shooter hasn't dribbled*

1. Realize the offensive possibilities of the man with the ball—for shooting, passing, dribbling, pivoting and other faking—and advance cautiously, using short steps.
2. Keep one hand up to prevent a shot and one hand out to the side to guard against a pass or dribble.

Fig. 23.—Blocking a "lay-up" shot with the near hand.

3. Do not rush in, and do not leave feet on a ball fake.
4. Try to disturb man's concentration.

(*E*) *On long shots when shooter is "done for"*

1. Realize that the ball holder can no longer dribble.
2. Close in on him but do not rush him. Attempt to get a held ball.
3. Do not leave feet on a ball fake.

(*F*) *On out of bounds*

1. Always play between your man and the basket.

2. Do not play closer than 3 feet to the guarded man.
3. On side plays, give the man a trifle more room to the court side in order to encourage a cut in that direction instead of down the sideline.

(*G*) *On switches*

1. Remember that there are methods of preventing the sometimes difficult switching (going ahead of block, sifting through, sliding backward or forward, and talking).
2. If hit and called upon to switch, yell "switch" and get between the man you've contacted and the basket.
3. Play this new man until the next basket or until you and the teammate who has "switched" (or changed) to your man mutually agree to exchange men.

(*H*) *On two against one*

1. Do not play either of the men but drop back to your foul line. Retreat slowly facing the court and be careful not to get too far under your basket.
2. Prevent "lay-up" shots on the part of either of the men and make them shoot from outside.
3. If one of the opponents attempts a "lay-up" shot, go out facing him and attempt to block the ball with near hand, meanwhile having the other hand ready for his possible last minute pass to his teammate.

(*I*) *On three against two* (*parallel method*)

1. When two defensive men find themselves between three opponents and the basket, they should drop back (facing the play) to either side of the foul lane and play to prevent "lay-up" shots. Play is similar to the two *vs.* one situation.
2. Defensive men should face obliquely outward toward their respective sideline, being careful not to allow an opponent to dribble down the lane and get a "lay-up" from in front of the basket.
3. Defensive men should talk on defense in order to assist each other as well as to try to stall off a shot by the offense until a third defense player gets back.

4. The third defensive man should drop back and play the man with the ball. The other two defensive men then cover the remaining two men and play man for man. Talk on defense.

Fig. 24.—Playing three against two.

(*J*) *On taps at center*

1. Play between man and basket. Change your position as he varies his.
2. Do not rush in for the ball unless you're almost certain of possession.
3. Do not crowd your man or he will pivot around you for a pass.

(*K*) *At sides*

1. Try to cut your man off from the most direct line to the basket.
2. Encourage a court cut rather than a sideline.
3. Do not play men too closely. Remember the danger of being pivoted upon.

(*L*) *In corners*

1. Play a man fairly close, because he is in good shooting position.
2. Play so as to cut your man off from the basket.
3. Do not play up too close to your man as you'll set yourself up for his pivoting around you.

(*M*) *On foul line*

1. If you are the one assigned to play the shooter, step across the foul lane (facing the basket) and block the shooter off from any rebound, pass, or follow-up.

2. When playing the inner position of advantage, step across the sideline of the lane with the foot away from the basket and thus block off your neighboring opponent.
3. When playing the outer position of advantage, step across opponent's tracks with the foot nearest him.
4. These tactics are advocated as general tactics. Modifications will have to be made to meet specific situations.

(*N*) *Against screen plays*

1. The best defense against being screened is talking by defensive team mates in a position to see the intent of offensive screeners.
2. An individual "screen preventive" is the brushing backward with one hand while the rest of mind and body concentrates on guarding the man before you.
3. As a last resort switching (as described in *G* of this unit) should be employed.

(*O*) *Under the basket*

1. If your man has cut under for a pass and, not having received one, stays beneath the basket, play him on the side which is between the man and the basket.
2. Change your position as he changes his. Try to maintain an "eternal triangle" whose points are the ball, your man, and yourself.
3. Do not turn your back on the floor and face your man, for even if you do not contact him and get called for "face guarding," you set yourself up for a "dummy pass."

IV. Hints on Individual Guarding

(*A*) The best method of guarding is to retain possession of the ball.

(*B*) Stay between your man and the basket.

(*C*) Do not play your man too close in the corners and on the tip-off.

(*D*) Drop back fast on defense, and you will make guarding less difficult for yourself.

(*E*) Induce a man to cut to the center instead of down the

sideline. It is harder to keep from fouling a man if he breaks down the sideline.

(*F*) Do not cross your feet in shifting them to meet your opponent's footwork.

(*G*) Except in very rare instances, play the man and not the ball.

(*H*) Remember that the man who "gazes" on defense is a hard man to fool.

(*I*) As a rule, play 4 or 5 feet from your man. (This will have to be modified to meet individual offensive tactics.)

(*J*) Do not leave your feet on a shooting movement. Leave your feet to block only when a shot is definitely in the air.

(*K*) One of the secrets of effective guarding is the guard's offensive knowledge.

(*L*) Cataloguing one's man before and at the start of a game is important in good guarding.

(*M*) Remember that one's guarding distance will vary with the position of the opponent on the court.

(*N*) An aid to effective guarding is for the guard to get the first basket on a high scoring man.

(*O*) A hand up, a word spoken, a foot stamped, all contribute to lack of concentration, and concentration is the all-important element in good shooting.

(*P*) Cooperate with your team mates in preventing switches.

(*Q*) "Talk" on defense, and warn your team mates of impending blocks, "dummy" plays, etc.

(*R*) Do not follow in the wake of your man if he gets past you, but make a "beeline" to cut him off from the basket.

V. Drills and Games Used in Teaching Guarding (For an explanation of these refer to the alphabetized appendix.)

(*A*) Drill for Blocking Dribble or Lay-up Shot.

(*B*) Single Switch Drill.

(*C*) Play It Drill.

(*D*) Half Floor on Defense Drill.

(*E*) Play the Whistle Drill.

(*F*) Full Court Game with Corrections.

UNIT IX. GETTING POSSESSION OF THE BALL

The importance of this unit cannot be stressed too much. Too few people—players, teachers and coaches alike—realize the value of possession of the ball. Certainly possession is important, for the rule book states that, "the purpose of the game is to prevent the other team from securing possession of the ball *or* scoring." Remember that the other team cannot score while your team has the ball. A few basic rules for continued or acquired possession include: (1) "Don't throw the ball away with wild passes," (2) "Hustle all loose balls, rebounds and taps," (3) "Try to get held balls away." Also, keep in mind that possession is valuable, but that preventing held balls on the one hand and getting them free on the other, are also extremely important.

I. Following Shots

(*A*) *General form and procedure*

1. Play 8 to 10 feet out from the basket.
2. Play slightly to the left of the basket, for most players dribble to the right, shoot from the right side, and shoot "too strong" rather than "too weak." Most balls will therefore rebound off the left side of the backboard.
3. Play so as to block your man out from the rebound, and then watch the ball and its arch in order to determine the direction and extent of the rebound.
4. Time your rush for the ball. Come in hard, high and fast and catch the ball in two hands.
5. Jack-knife with the ball, protecting it with outspread arms, knees and bent-over body.
6. Upon landing, keep low and dribble out to the sideline.

(*B*) *Off own backboard*

1. Try to carry the ball in and up for a shot if the opportunity is present.
2. Never try to pass out from under if unable to get a shot. Jack-knife with the ball and dribble low to

a corner. From there you may pass out to a team mate and begin your offense anew.

3. If possible, always try to get your two hands on the ball. Only on very infrequent and unusual occasions is it wise to try to bat the ball to yourself or a team mate.
4. Timing and the other factors mentioned in part A must also be observed if efficient following is to be realized.

(*C*) *Off opponent's backboard*

1. Observe the "following form" set down in part A and try harder than ever to get two hands firmly on the ball.

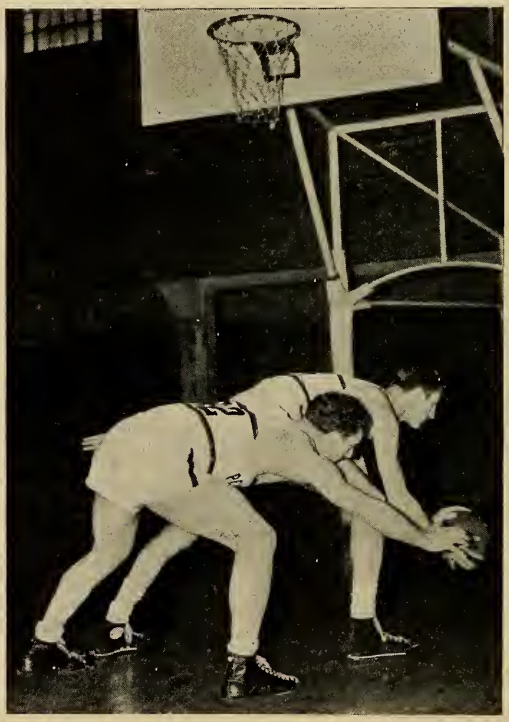


Fig. 25.—About to dribble from beneath the opponents basket with a rebound.

2. Never try to pass out from underneath, pass across the basket or bat the ball.
3. As soon as you catch the ball, jack-knife and dribble low to a corner before attempting a pass.

II. Held Balls

(*A*) *Importance of preventing and of getting away held balls*

1. It will make continued possession possible.
2. It will give you definite possession instead of the uncertainty of possession following a "held ball toss-up."

(*B*) *Methods of getting a held ball away*

1. A sudden quick yank after a steady pull.
2. Twisting body to the left and bringing the ball down toward the left foot while the right hip and leg prevent the opponent's body from following.
3. Twisting the ball suddenly.
4. Raising the ball high overhead after first having lowered it. (Particularly good against a small man.)
5. Apply a sudden downward pressure, using your hip and elbow for leverage.

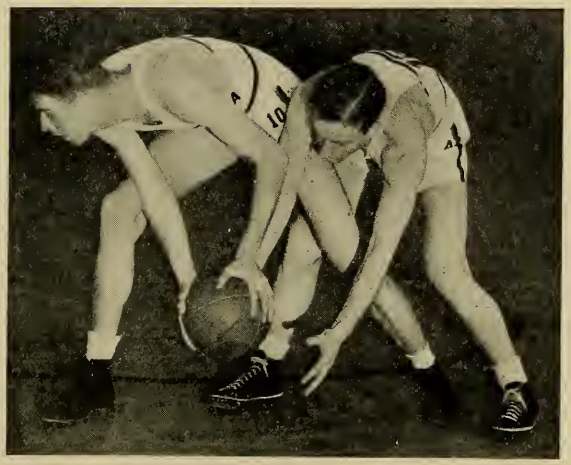


Fig. 26.—Preventing a held ball.

III. Securing Center Taps

(*A*) *Methods*

1. After having used whatever deception is necessary, come in high, hard and fast.
2. Keep eyes on the ball so your timing will be perfect and you'll be able to get the ball practically off center's finger tips.
3. Use the same form as when following shots.

IV. Securing Free Balls

(*A*) *Methods*

1. Hustle after all loose balls if there is a good chance of securing full possession or preventing opponent's possession by causing a held ball.
2. Scoop up a free ball and dribble with it if there is enough time.
3. If unable to secure complete possession of the ball, fall on it.
4. In going for a loose ball, always put your body in between your opponent and the ball.

V. General Advice on Getting Possession of the Ball

(*A*) Remember that possession of the ball offers a golden opportunity for a score.

(*B*) Do not play for possession of the ball to such an extent that guarding your man becomes a secondary consideration.

(*C*) Do not throw passes indiscriminately, but do not be so conservative that your offense will be unable to function.

(*D*) When attempting to gain possession of the ball on a tap (follow-up, etc.), get two hands firmly on the ball.

(*E*) Learn whether your team mates habitually shoot a ball with a high or low arch. This will help you in following their shots.

(*F*) The shooter is in the best position to follow his shot. Follow all shots and particularly your own.

(*G*) Be careful not to stand too far out from, or too close to, the basket when following a shot. The latter will cause many a ball to rebound over your head, while the former will enable an opponent to slice in and retrieve the ball before you can get to it.

(*H*) Timing is important in those activities requiring jumping and running. Cultivate this important timing through practice.

(*I*) Never bat a ball beneath your opponent's basket. Grasp ball, jack-knife, and dribble out to a corner. Pass out from there.

(*J*) Never attempt to pass a ball across the basket when in opponent's territory.

(*K*) On all attempts to get possession of held balls, try to maintain a good position; keep your body between man and basket.

VI. Drills and Games Used in Teaching This Unit (For an explanation of these refer to the alphabetized appendix.)

(*A*) Scoop Up and Dribble Drill.
(*B*) Play It Drill.
(*C*) Come In for It Drill.
(*D*) Go Drill.
(*E*) Shoot and Follow Drill.
(*F*) Triangle Following Drill.

UNIT X. INDIVIDUAL STRATEGY

This unit is devised in order to illustrate a few instances of individual strategy and to again drive home the fact that basketball has unlimited possibilities for a display of individual initiative and talent as well as for team play. In thinking in terms of the individual and his abundant opportunities for displaying exceptional skill and brains, we must not lose sight of the fact that basketball is essentially a team sport and that good play calls for the coordination and cooperation of all five men.

I. Definition

Individual strategy is any intentional act or movement on the part of an individual calling for a display of mental or physical action which is considered correct and "smart." The act results in a decision or advantage for that individual's team. (Just how far individual strategy should be carried will depend upon the player's and coach's idea of what is fair and ethical and what is unfair and unethical. This line of demarcation is generally the dividing line between a "tricky" team and a "dirty" team.)

II. Examples of Individual Strategy

(*A*) Crowding your man close once or twice during a game when he has the ball and is under his own basket.
(*B*) Screening so a team mate can get a shot.
(*C*) Blocking off an opponent from a rebound.
(*D*) Cataloguing a man before and during a game.
(*E*) Temporary screening.
(*F*) Faking of foul.
(*G*) Faking an out of bounds.
(*H*) Various methods of feinting your man out of position: breaking free for a pass, pivoting, etc.
(*I*) Playing the ball off a man.
(*J*) Faking a dribble.
(*K*) Never speaking to one's opponent.
(*L*) Making high scorer play you (idea of first basket).
(*M*) Close guarding throughout whole game.
(*N*) Disturbing concentration of shooter.

III. General Advice on Individual Strategy

Close observation of games coupled with the experience gained by a great deal of playing will be the best ways of "smartening up a player." Game experience is the best teacher of basketball poise and skill.

IV. Games Used in Teaching Individual Strategy

The full court game of Basketball.

UNIT XI. SUMMARY OF OFFENSIVE AND DEFENSIVE FUNDAMENTALS

This unit is included in order to present once again the suggested hints on the offensive and defensive fundamentals of basketball. Try to visualize and enact each situation as you read this advice. If you have faithfully studied the other units, the situations will be clear to you.

OFFENSE

1. In catching a ball, keep your eyes on the ball, extend hands, spread fingers, and do not fight the ball.
2. Always be in motion when receiving or passing the ball. Meet the pass. Step toward the man to whom you're passing.
3. The speed and type of pass will depend upon the situation. Vary the speed and type of your passes.
4. Do not hold the ball unnecessarily long. Pass quickly. After passing, dash ahead of the man to whom you've passed.
5. Never make "soft" cross-court passes or pass the ball under your own basket.
6. Signal where you want a pass thrown.
7. Passes should be made parallel to the ground and be thrown so they can be received between waist and shoulder high.
8. Bounce passes should come up to the waist. A ball bounced 4 feet in front of the average sized man will insure such a bounce.
9. Don't turn your back on the ball. Do not pass to a man who has his back turned to you.
10. In passing to man who is cutting for the basket, remember that he is moving and give him a lead sufficient for his speed.
11. Good long-shot form consists of having and doing the following: one foot or the other comfortably forward; the buttocks thrown back; the ball grasped well back with widespread fingers; the elbows in close, eyes on the forward rim of the basket; bent knees in shooting, allowing this bend to bring the ball into shooting position; body set, yet having your weight going forward with the shot; follow

through, keeping eyes on the rim and not watching the arch of the ball.

12. Do not take hurried shots for the sake of getting rid of the ball. Hold it or pass back to a team mate.
13. Always shoot (except on "lay-up" shots) with two hands whenever possible.
14. In shooting, it is best to shoot too strongly rather than too weakly.
15. Never shoot your shots on a line. A medium arched shot is best.
16. Take your shots with deliberation. Never take "hope" shots.
17. The correct order of individual offensive moves is: passing—dribbling—shooting—pivoting.
18. Never shoot for fun. Shooting is serious business, and in order to get results, correct form and concentration should be practiced.
19. Play all shots cleanly except "under" and "lay-up" shots from the right and left sides and "pop" shots from a position on a 15 to a 45 degree angle from the basket.
20. In making a "lay-up" shot take a high jump and not a broad jump. A "lay-up" shot from the right side is executed by approaching the basket at a 45 degree angle, taking off from the left foot, carrying the ball up with both hands, and finally laying it up with the right hand, arm extended and eyes glued on the spot at which you are aiming.
21. Do not practice your favorite shot all the time, acquire versatility.
22. A shot at the basket should be a pass to yourself. Follow all shots, particularly your own.
23. Try not to take "off balance" or "going away" shots. Be set on "pop" or "long" shots and be going toward the basket on "pivot" or "lay-up" shots.
24. In following shots, remember that most shots will rebound off the left side of the basket. Stand about 8–10 feet from the basket when following shots.
25. Keep your eyes on the ball when attempting to take the ball off the backboard. Jump high into the air with outstretched arms and legs and catch the ball with both hands. Time your leap with the rebound of the ball. If it is at your opponents basket, either try to take it on up and make a basket or pass out to a team mate. If at your own

basket, jack-knife with the ball and dribble low to a corner. Pass out to a team mate from there.

26. In dribbling, keep your knees and body bent, the ball well out in front of you, and contact the ball with the balls of your semi-spread fingers. Dribble low and use split-vision so you can see the ball and yet see the floor ahead of you. Do not put your head down.
27. A change of speed in running and dribbling often proves to be deceptive and a man employing such tactics is always harder to guard than a "one-speed" man.
28. At the start of a game, immediately try to find out your man's defensive weaknesses. Try all your tricks and find out which ones you can fool him on.
29. In tapping a "jump-up" ball never face the way you are going to tap, but shoot your arm straight up, directing the ball at the last moment by a push with the ends of the fingers. Adopt a medium crouch at the start of the jump.
30. Use deception when attempting to get a center tap, but come in hard and fast when you come and keep your eyes on the ball.
31. Never stand still on either offense or defense. A "dead man" is easy to guard or fake.
32. Fight hard for a chance to recover free balls. Scoop up loose balls or fall on them to get a "held-ball" out of it.

DEFENSE

33. Fast, accurate passing and possession of the ball will help make a great offense, and it is still the best defense known.
34. Get back fast on defense upon losing possession of the ball. Pick your man up at half court.
35. Talk on defense. Help your team mates by encouraging them and warning them of trick plays and blocks which you have been able to foresee.
36. Don't turn your head to watch the ball being passed or shot or you will lose your man. Play the man and not the ball.
37. Try to intercept or knock down passes without taking your eyes off your opponent.
38. In guarding a man, always be in between your man and the basket and try to force him to the sidelines.
39. Good individual guarding form consists of having: a medium and comfortable spread of the feet; the body bent over a

bit; the abdomen in; a slight bend in the knees, the head up, eyes on your man; weight off the heels, yet not too far forward; and arms out for balance and protection.

40. The correct guarding distance from your man is dependent upon: his position in the court; his distance from the basket; his long shot ability; his height; his speed; whether or not he has the ball; and whether or not he has dribbled. As a general rule 4 or 5 feet will suffice.
41. Don't cross your feet in guarding, but slide them forward and sideward as a boxer would do.
42. When your man has the ball, keep your eyes on it. The ball and the offensive man's feet are good "give-aways."
43. Use your hands when guarding a stationary man who has the ball. Keep one hand up in order to block a possible shot and one hand out to the side to stop a dribble.
44. In guarding don't leave your feet to block a shot unless the ball is definitely in the air.
45. In guarding, never rush or charge an opponent as he can easily pivot away from you.
46. Don't let an opponent shoot unmolested. Put your hand up or bother him in some other way.
47. In attempting to block a "hop" shot when running between your man and the basket, reach for the ball with your near hand and descend so you are facing the basket. You are thus in a position to follow and still block out your opponent.
48. In attempting to take away a dribbled ball, get in step with the dribbler and try to hit or scoop the ball away with your near hand.
49. Do not play opponents too close in corners and along the side of the court.
50. Cover your man well on all jump balls. If you are jumping someone else's man, make sure he covers yours.
51. Guard the pivot man according to his position and probable intent. Never try to anticipate.
52. If it is your opponent's ball out of bounds, either give the ball to the official or roll it slowly toward the opponent. Your team will then have time to get set.
53. If you are caught alone under your basket with two or more offensive players, back under the basket and force them to shoot from outside.

PART II. TEACHING TEAM PLAY

This part of the book is devoted to such maneuvers as the authors deem necessary to the teaching and execution of a coordinated system of offense and defense, a system based upon the first eleven units of this work.

Most writers who deal with the subject of basketball give several ways of executing this or that maneuver and suggest that the reader select the one with the greatest appeal and adaptability. In the first two sections of this book we have included only such shots, passes, drills and other advice as have been found to be most practical from the playing, teaching, and coaching standpoints. Differences in opinion are bound to occur on most all subjects, and, as the game of basketball is one which encourages both initiative and individual interpretations, we offer in Part II just one method of successful team play, being cognizant of the fact that different sections of the country prefer different systems of play. Other types of play will be discussed in Part III. At present we feel that the needs of teachers and coaches of the game can best be met by applying the fundamentals to one particular type of play. It is safe to say, however, that whatever the system of play preferred, helpful hints on the teaching of team play may be garnered from this part.

The make-up of the programs for the first weeks of pre-game practice will be dependent upon certain things, but, regardless of the five factors mentioned below, remember that a new season should be dealt with in much the same way as you would treat teaching the game to beginners. Dealing with players is similar to dealing with beginners except that players will relearn and improve more quickly than beginners will learn.

In your practice sessions take into consideration such things as:

1. The particular needs and individual abilities of your players. The coach will have to spend more time on obvious weaknesses.

2. Previous experience with your teachings and system. Repetition makes for habit formation, and fundamentals correctly taught make for correct team play.

3. The number of practice sessions before the first game.
4. The amount of time allowed for each practice session.
5. The type of defense and offense you are attempting to teach.

These sessions are based upon a "man-to-man" defense and a short passing "man ahead of the ball" offense. The basic essentials of this system are as follows:

I. "Man-to-Man" Defense

(*A*) Lining up with a man and playing that man throughout the game.

Fig. 27.—One of the offensive set-ups.

(*B*) Picking the man up at half court. It is important to stay between this man and the basket and the proper guarding distance must be maintained at all times. The ideal distance would be the distance covered by the outstretched arm of the guard as he reaches forward and brushes the chest of the offensive man with the tips of his fingers.

(*C*) Always having at least one man between all opponents and the defensive basket at all times.

(*D*) A thorough knowledge of sliding, sifting, and switching.

(*E*) Cooperative talking on defense.

II. "Man Ahead of the Ball" Offense

(*A*) Passing to a man and cutting ahead of the receiver of that pass.

(*B*) The use of screening to shake men free for shots and cuts.

(*C*) Having two men play the corners and three men bring the ball up by means of short passes, or "the three man pass," or having, as an acceptable variation, two men in the corners, one man on the pivot, and two men bringing the ball up to the halfway line and working it in the offensive back court.

No attempt has been made to set an arbitrary time limit on the various individual parts of these sessions, although we have limited each practice session to an hour and a half. We could very easily have put a time limit on each drill, but we feel that the various coaches may want to spend more time on some than on others, and that they should therefore allot their time accordingly. Then, too, some coaches will be permitted a greater amount of time for each session. The very briefness of our sessions prohibits any extensive daily foul shooting by the players, and hence each individual has to shoot 25 fouls during a free period.

Session I (4:00 to 5:30 P.M.)

1. While candidates engage in shooting practice, tell the managers just what is expected of them. Give orders for the making of weight and foul charts, and for the collecting of each player's "physical okay" slip.
2. Interrupt shooting for a brief talk on discipline, training requirements, and season prospects and plans. If you explain at this point that the offense will be a "man ahead of the ball" offense and that the defense will be "man-to-man," the drills will be more than just drills to the players.
3. Hand out copies of the basketball rules. Explain, interpret and demonstrate the new rules. Advocate a thorough knowledge of the rules as being an essential "must."
4. Explain and demonstrate how to catch passes.
5. Explain when to pass and demonstrate how to execute the various passes you are going to stress throughout the season. Tell which passes you wish to discard.
6. Parallel Lines Drill,* for practicing all of the various orthobox passes.

* For an explanation of these drills, see Appendix.

7. Circle Pepper Drill.
8. Ball Beats Man Drill.
9. Changing Direction Circle Drill.
10. Laps around the gymnasium.

SESSION II (4:00 to 5:30)

1. Free shooting for ten minutes.
2. Verbal review of catching and passing in order to point out any general faults noticed in the first practice.
3. Arrange passing groups in parallel lines and practice passing.
4. Circle Pepper Drill.
5. Pass to Man in Center and Go Around Drill.
6. Figure 8 Warm Up Drill.
7. Explain when and how to shoot. Demonstrate the important points about the shots you want used, and ban the ones you want eliminated from the repertoires of the players. Point out the "do's and don'ts" of all shooting: no going away shots, when and when not to use the backboard, etc.
8. A drill for practicing each of the shots you consider orthodox and in accord with your type of play:
   Make Ten Drill.
   Pass and Cut Drill.
   Come and Meet It Drill.
   Close In Drill.
   Foul and Follow Drill.
   Follow the Leader Drill.
9. Laps for Conditioning.

SESSION III (4:00 to 5:30)

1. Figure 8 Warm Up Drill.
2. Make Ten Drill.
3. Man on Foul Line Cut Drill.
4. Cross to the Pivot Drill.
5. Come and Meet It Drill.
6. Five fouls per man. Advise and correct mistakes.
7. Twenty One Drill.
8. Three Man Pass and Screen Drill.
9. Laps for Conditioning.

SESSION IV (4:00 to 5:30)

1. Free shooting with corrections as noticed.
2. Figure 8 Warm Up Drill.

3. Pass to Man in Center Drill.
4. Three Man Pass and Screen Drill.
5. Teach when and how to dribble. Advise on correct form, hand change, change of pace, faking in dribbling, correct height of dribble, etc.
6. End-line Drill.
7. Dribbling Competition in Lines.
8. Race Against Time Drill.
9. Scoop Up and Dribble Drill.
10. Play It Drill.

SESSION V (4:00 to 5:30)

1. Free shooting with corrections.
2. End-line Drill.
3. Scoop Up and Dribble Drill.
4. Explain the use and essentials of pivoting. Demonstrate the various pivots and show when each is used.
5. Pass and Close In Drill.
6. Trail Me Drill.
7. Force Him Out Drill.
8. Dribble, Pivot, Pass and Cut for Return Pass Drill.
9. Play It Drill.

SESSION VI (4:00 to 5:30)

1. Three Man Pass and Screen Drill.
2. Cross to the Pivot Drill.
3. Come and Meet It Drill.
4. Pass and Close In Drill.
5. Trail Me Drill.
6. Force Him Out Drill.
7. Dribble, Pivot, Pass and Cut for Return Pass Drill.
8. Explain the various methods of faking.
9. Fake the Hazard Drill.
10. Fake, Pass and Cut Drill.
11. Play It Drill.

SESSION VII (4:00 to 5:30)

1. Fake, Pass and Cut Drill.
2. Fake the Hazard Drill.
3. Dummy Is Coming Drill.
4. Pass and Close In Drill.
5. Pick Them Up at Half Court.

6. Explain the offensive positions you wish to have the forwards, guards and center take. Explain the 2 in, 1 on, and 2 back offense. Also explain the 2 in and 3 back offense. Show the good shot and following areas. Explain the essential factors in the "man to man" defense, *i.e.:* play the man with whom you lined up; stay between your man and the basket at all times; upon losing the ball, drop back facing the play and pick your man up at half court; play the man and not the ball. Demonstrate.
7. Adopt the various offenses in "Play the Whistle Drill."
8. Three Man Pass and Screen Drill.

Session VIII (4:00 to 5:30)

1. Fake the Hazard Drill.
2. Play the Whistle Drill.
3. Explain and demonstrate sliding, sifting and switching— both single and double switching.
4. Drill for Blocking Dribble or "Lay-up" Shot.
5. Single Switch Drill.
6. Talk on individual defense within the "man to man" play. Explain and demonstrate how to guard in the various situations, individual guarding form and footwork.
7. Half Floor on Defense: Correct individual guarding mistakes. 1 *vs.* 2, 2 *vs.* 3, 3 *vs.* 4, 4 *vs.* 5, 5 *vs.* 5.

Session IX (4:00 to 5:30)

1. Drill for Blocking Dribble or "Lay-up" Shots.
2. Single Switch Drill.
3. Additional advice on sliding, sifting, and switching. Explain the various methods of screening to make switching necessary.
4. Practice double switching by putting a pivot man and a defensive man in the outer tip of the foul circle and putting two offensive men (one to left and one to right of the foul circle) and their guards out beyond the pivot man. Have one of the offensive men pass the ball to the pivot man and cut diagonally across court so as to brush off his defensive man as he gets the ball or as the ball is faked to him. The pivot man's guard has to switch to the cutter while the cutter's guard has to take the pivot man (switch 1). The other offensive man immediately cuts diagonally across from the other side of the court and

causes switch 2. The pivoter's new guard has to take him while the cutter's defensive man has to switch to the pivot man.

Fig. 28.—Pass is about to be made to pivot man.

Fig. 29.—Passer has followed his pass in and, cutting close to pivoter, has prevented his guard from following. No. 11 has faked a cut to his left.

5. Half the floor on defense.
6. Short full-court scrimmage.

SESSION X (4:00 to 5:30)

1. Figure 8 Warm Up Drill.
2. Play the Whistle Drill.
3. Stress the importance of good ball handling, possession of the ball, guarding and following. Explain which men are responsible for rebounds at the offensive and at the defensive backboard. Explain and demonstrate how to get possession of rebounds, center taps, loose balls, held balls.

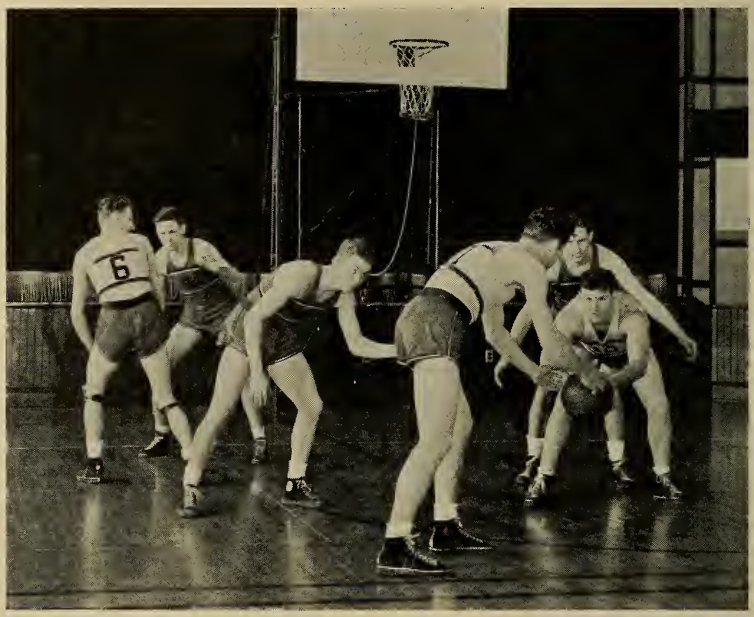


Fig. 30.—Switch 1 is completed. No. 11, having reversed his direction, is about to brush his man off on the pivoter and his guard.

4. Come In for It Drill.
5. Go Drill.
6. Play It Drill.
7. Shoot and Follow Drill.
8. Triangle Following Drill.
9. Half the floor on defense, 5 *vs.* 5.

SESSION XI (4:00 to 5:30)

1. Show how you wish the players to line up on toss-ups at offensive and defensive foul circles. Explain any modifying factors that may be involved.

2. Show how to line up when your opponents are shooting a foul and when your own team is shooting a foul.
3. Show how to line up on taps at center and elsewhere within the court.

Fig. 31.—No. 11 has received the ball from the pivot man and a switch is about to be made.

4. Teach and practice a fast break play.
5. Show how to defend against a *2 vs.* 1 fast break situation. Show how to defend against a *3 vs. 2* fast break situation.

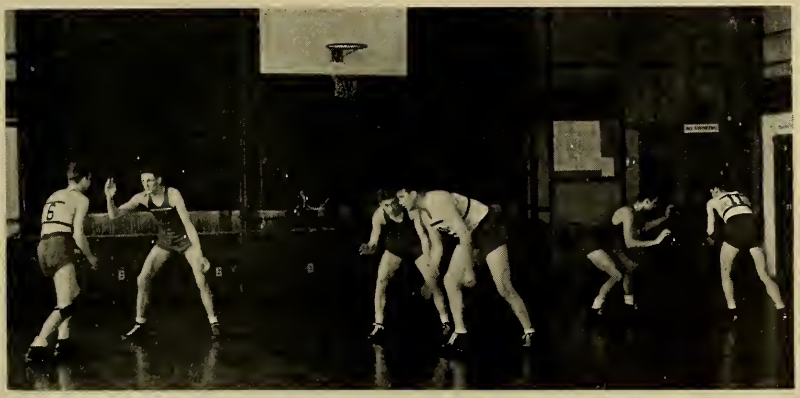


Fig. 32.—The second switch (2) is completed and all men are covered. The preceding sequence shots, showing the execution of a double switch, were demonstrated by the members of the 1938–39 basketball team of Ursinus College.

6. Practice your fast break play and the defenses against the above situations.
7. Full court scrimmage.

SESSION XII (4:00 to 5:30)

1. Figure 8 Warm Up Drill.
2. Make Ten Drill.
3. Fake the Hazard and Dribble In Drill.
4. Cross to the Pivot Drill.
5. Come and Meet It Drill.
6. Dribble, Pivot, Pass and Cut for Return Pass Drill.
7. Force Him Out Drill.
8. Triangle Following Drill.
9. Triple Switch Drill.
10. Three Man Pass and Screen Drill.

SESSION XIII (4:00 to 5:30)

1. Teach and practice any center-tap plays you may wish to use.
2. Teach and practice any out-of-bounds plays you may wish to use.
3. Practice the transition from the various offenses to the "man to man" defense by "playing the whistle."
4. Full court scrimmage.

SESSION XIV (4:00 to 5:30)

1. Practice tap, out-of-bounds, and fast break plays.
2. Practice defense against 2 on 1, 3 on 2, 3 on 1, fast break situations.
3. Half floor on defense and offense, 5 *vs.* 5.
4. Full court scrimmage.
5. Practice in "freezing ball" for five minutes at a time.

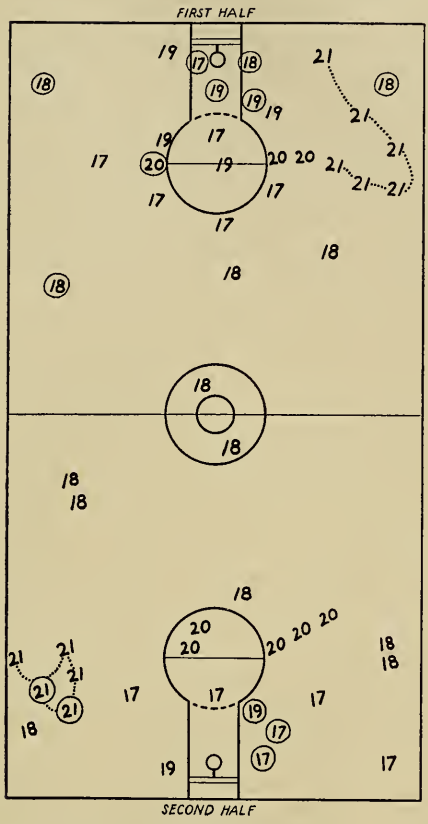
SESSION XV (4:00 to 5:30)

1. Demonstrate where, how and when to play the pivot.
2. Come and Meet It Drill.
3. Cross to Pivot Drill.
4. Show possibilities of the pivot.
5. Show possibilities of the team offense and urge the players to select those plays that appeal to them. Urge them to make up plays among themselves.
6. Full court scrimmage.

SESSION XVI (4:00 to 5:30)

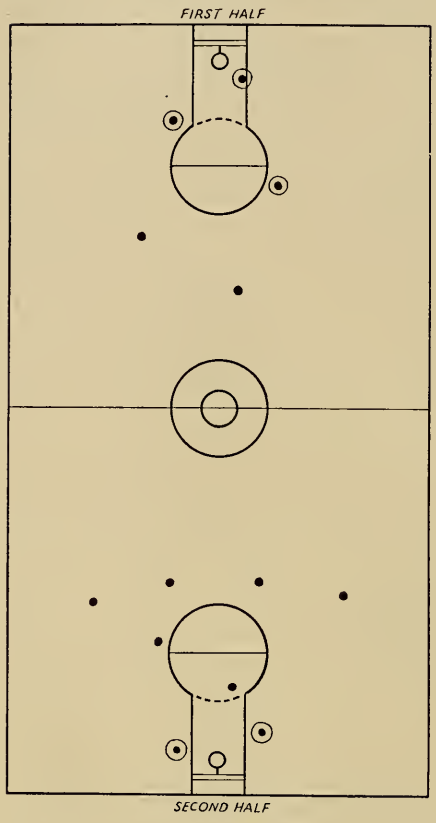
1. Man on Pivot Cut Drill, for warming up.
2. Full court practice scrimmage against strange team.
3. Use the following charts.

CHART I. SHOWING OPPONENTS' FIELD SHOTS



	Shots 1st Half		Shots 2nd Half		Total No. Shots	
Opponent No.	Taken	Made	Taken	Made	Taken	Made
Jones 17	6	1	6	2	12	3
Smith 18	7	4	7	0	14	4
Brown 19	6	2	2	1	8	3
Doe 20	3	1	5	0	8	1
White 21	6	0	5	2	11	2
	28	8	25	5	53	13
						13/53 or 24.5%

CHART II. HOMER NO. 2; OPPONENT NO. 17



	First Half		Second Half		Total
Bad Passes Causing Loss of Ball	||| 3		| 1		4
Rebounds Retrieved (from both boards)	𝍸 | 6		||| 3		9
Shots	Taken 5	Made 3	Taken 8	Made 2	5/13
Fouls	||| 3	|| 2	|| 2	| 1	3/5
Points Scored by Man No. 17	2 — 1 3		2 — 2 4		7

These two charts showing opponents' shots and player and opponents' numbers, will help coaches tell most of the important things about any basketball game. Both of these charts have

proved useful during the rest period between the first and second halves by presenting us with evidence as to just what has happened in the game. They show us the trouble, the strengths, and the weaknesses in many ways. In addition, they have unlimited possibilities for the coach who wishes to go into mathematical percentages in his "after the game" delving.

Chart I can serve as a scouting report on a team. It is particularly well suited for a home and home or league arrangement of the schedules under which each team plays every other team two games. It can serve as a reminder as to the favorite shots of the various individual opponents. Lastly, it will enable you to meet strength with strength, to put a good guard on a good shot.

By using a different colored pencil for each man, you can link shots and thus find out individual characteristics. By such a method you could conclude that No. 21 likes to shoot "pop" shots from the right side only, and from just about in line with the foul line extended. You will note that his guard will have to play him close in that vicinity and that the defensive man can even afford to overplay his right side. No. 18, the chart tells us, likes to shoot from way outside and far in the corners. He apparently goes through very seldom. No. 17 seems to be able to shoot from all over the court, and has an exceptionally accurate left hand. He apparently scores from "turn-around" shots or follow-up shots.

Chart II will tell at a glance almost everything about the player it concerns. Examined during half-time intermission, this chart will show just where each man's game is falling off. It will tell the percentage of shots taken and made, the spot from which each shot was taken, the number of bad passes the player has made, the number of rebounds he has retrieved, the number of fouls taken and made, and the number of points scored by his man or men. It has but one disadvantage in connection with this latter point in that it does not make allowance for points scored because of legitimate and necessary switching. However, even this point could be easily ascertained if experienced recorders were available. One further advantage of Chart II is that it is useful for the inexperienced coach who wishes to check on his judgment before making substitutions.

As far as the actual recording of these charts is concerned, any interested and observant spectator could do it. Their very simplicity makes for great accuracy in the data they record. We

have tried to include only the things which would really interest us, and not additional things which would merely make for inaccuracy and complications.

Often we assign students to these charts, each student having charge of one chart. One student is assigned to each of our players and we give him Chart II. The student records the shots taken, rebounds retrieved, etc., by that particular player, and as the half ends he quickly totals his various columns and brings the sheet to us. When the second half begins, we return the sheet and he repeats the procedure during the second half. As a rule we usually have two men (seated apart) chart the opponents' shots. Using Chart I, these recorders put the number of the player down on the chart when that player shoots for a field goal. If the shooter makes a goal, they draw a circle around his number. The dots, representing shots on the individual charts (Chart II), and the numbers, representing shots on Chart I, are placed on a spot approximating the floor position from which they were taken. On both charts a circle denotes a made shot. At the end of the half, and at the end of the game, the recorders of Chart I tabulate the shots taken and the shots made by each man who has played for the opponents. We do not bother these recorders with fouls as they can be seen in the last line on Chart II. It may be noted, too, that the field goals totaled by a certain number (No. 17) on Chart I should equal the field goals totaled by the player wearing that number (No. 17) and caught by the recorder of Homer on Chart II. This fact may be used by the coach if he wishes to check on the accuracy of his recorders.

Session XVII (4:00 to 5:30)

1. Discuss team and individual faults shown by preceding day's scrimmage.
2. Work accordingly.

Session XVIII (4:00 to 5:30)

1. Man on Pivot Cut Drill.
2. Full court practice scrimmage against a strange team.
3. Use charts.

Session XIX (4:00 to 5:30)

1. Discuss team and individual faults shown by scrimmage of preceding day.
2. Work accordingly.

SESSION XX (4:00 to 4:45 day before first game)

1. Free shooting.
2. Twenty-five fouls for each man.

We have now reached a point where coaching will be more enjoyable, both from the standpoint of the players and from that of the coach. The squad has gradually been pared down and action is now about to start.

In compiling the contents of the first twenty sessions we have not taken into consideration such curtailing factors as floor size and the offenses and defenses of opponents. Remember that these practices are based on "man-to-man" play against "man-to-man" play. Offensive and defensive variations will have to be added as opposing teams are scouted and the season progresses. Additional individual as well as team strategy of all sorts may be added from here on. The extent to which you will go into this phase of the coaching is dependent upon the ability and capacity of your players.

PART III. ADVANCED TEAM PLAY

OFFENSE

Before the rule eliminating the center jump was adopted, basketball, through years of playing, had from an offensive standpoint definitely resolved itself into two distinct types of play: (1) the fast break, five man offense, and (2) the delayed offense. The fact that the latter type of offense was practically legislated out of existence has brought about a situation in which only one method of offense is now used, and that is the fast break offense in some form or other. The variation is evident in either getting the ball across the center line as soon as possible or in bringing the ball up the floor from the back court at a pace well within the ten second limit of time. The reason, of course, for the elimination of the delayed offense and the acceptance of the line across the center of the court and the ten second rule, was to speed up the game and limit the stalling tactics of a team, which was often carried to such a degree that the game was suffering greatly in its popularity and was not even enjoyed by the players.

While basketball underwent many gradual changes, both as regards offense and defense, before both became somewhat systematized, the season of 1932–33 definitely placed the offense under one general heading and that was some form of fast break. The reason for this was two-fold: first, because a good many coaches preferred the fast break type of attack, and second, and most important, because the new rule adopted in the years before mentioned made it imperative for the team securing possession of the ball in the back court, which then became the offensive team, to get it across the center of the floor within ten seconds, since if they failed to do so they forfeited possession of the ball.

The most important change that favored and aided the fast break type of offense, however, was the elimination of the center jump except at the beginning of the game and at the start of the second half. (There may be other occasions when center jumps are required, and the reasons for these will be found in the rules.)

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This point of center jump elimination had been argued pro and con for a number of years and, after having been tried out experimentally by the West Coast college teams for a couple of years, was officially adopted in the season of 1937–38. While the authors are among those who have never willingly adopted this particular change in the game, it has met with popular approval and has speeded up an already fast game, adding six or seven minutes of actual playing time, time which was formerly consumed in taking the ball back to center after a successful field goal or foul try.

It will be noted from the foregoing that, from an offensive standpoint, the game has resolved itself into a situation where all offensive action takes place in the front court and, as a consequence, a premium has been placed on good ball handling and guards have to be better men offensively. In short, the back court is no longer a sphere of offensive play. Many styles of offense have been devised and, as has been pointed out, rules legislation has influenced greatly our present-day style of offense. Regardless of what plan of offense is used, however, all depend on basic fundamentals, such as good ball handling and passing, rhythm, timing, and proper use of the pivot, body control and shooting. The two most important of these are good ball handling and timing, because unless the ball is handled properly, there won't be much chance to do any scoring, which is the ultimate object of the game.

Individual and team offense are so closely correlated that it is difficult to discuss one without the other. While basketball is essentially a team game, every opportunity is given for individual effort—bearing in mind, of course, that team play must not be sacrificed for individual display. The value of individual brilliance, however, should be taken advantage of to the fullest extent and coordinated in the team play to the greatest advantage of all concerned.

We shall not attempt to give a detailed description of all the various types of offense and defense, but every effort will be made to give the coach or teacher an intelligent method of attack when his team goes on offense. Regardless of the type of defense used, the coach can successfully start his offensive maneuvers by having his men go to the designated positions on the floor in offensive territory. We shall first deal, however, with the offense working against the man-to-man defense.

Offense Against the Man-to-man Defense

Upon securing possession of the ball in the back court, three men on the offensive team break at once for the front court. These three are usually the two forwards and the center, as they are the logical men first to enter offensive territory, although this matter is optional with the coach. Two men are assigned to bring the ball across the center line, and these usually are the two guards. It is obvious that, after the ball has come in from out of bounds, one man could usually take the ball across the center line by dribbling, but for safety and in starting a systematized offense, two men are wisely used. Now, with three offensive men across the center line and two men bringing the ball across it, the offense is ready to function.

The positions which the first three men take after crossing the center line are important and must be rather closely followed: One man, usually one of the forwards, goes into a corner of the court, another forward goes into the opposite corner, and the third man maneuvers somewhere in the vicinity of the basket. The reason for assignment to these respective positions is logical and its primary purpose is to spread the defense. After the ball is brought across the center line, it is invariably passed first to one of the forwards. He comes out to meet the pass, both for safety in receiving it and for protection against the defensive man.

From this point on it is essentially a five man offense, with every man participating in it and every man a potential scorer. Everybody moves and so does the ball, and any slowing up on the part of either men or ball detracts from and is felt immediately in team play. Fast moving of both the player and the ball means that an opportunity for a fast cut for the basket will eventually be presented, and that is all any system of offense is designed to do. The man in possession of the ball at the time this cut is made must be on the alert to make his pass to the man who has placed himself in a position for a logical shot at the basket. We use what we term a "man ahead of the ball offense," and the proper move for the passer after he has made his pass is to cross in front of the man to whom he has made the pass, concontinuing on into the opposite side from which he started. All players by this time are weaving in and out just beyond the foul circle, going in and turning out of the corners to receive and make a pass and always being ready and quick to take advantage of an opportunity to cut for the basket or to permit a team mate to do so.

Dribbling is rarely used in this type of attack; it is used only when an opportunity arises where a player may have an unimpeded path to the basket and thereby secure a "lay-up" shot instead of having to shoot from 10 to 20 feet outside. Dribbling is discouraged by most coaches because it encourages individual play and decidedly interferes with team play. In addition, it requires the very best ball handling, and it may almost be said without argument that dribblers are born and not made. It is not our idea to dismiss dribbling as a useless weapon in basketball offense, however, but its use except at certain well-defined times should be discouraged.

One danger which must be avoided in the type of offense just outlined is the one of bunching together. The offense, in so far as possible, is always spread out, and every player is given an opportunity to display his individual talents. Every player must be constantly on the alert for an opportunity to cut or break for the basket if he senses or sees the opportunity to do so. The passing during the suggested maneuvering must be sure; the passes must be short and certain. This short, sharp passing and the proper maneuvering on the part of the player who has made the pass often creates a situation whereby two defensive men are placed in a position where they interfere with one another's movements and give an offensive man an unhindered path to the basket. From a defensive standpoint, proper shifting or switching in such a situation would undoubtedly take care of everything, but since we are not interested in defense at this point, we shall pass over this question here.

Individual position play with our offensive set-up includes having the forwards shuttle in and out of the corners, run in circles, from which they break off in a clockwise or counterclockwise direction, or keep running in a figure 8 from sideline to sideline and fairly well beneath the basket. They are not allowed to play too far in the corners, nor are they allowed to run about aimlessly. In short, they utilize all their individual talents and finesse, including feinting and change of pace, in an effort to get into a scoring position or to aid a team mate to do so.

The pivot man, usually the center, adopts his position in the outer half of the foul circle, beneath the basket or along the foul lane. He stations himself on the pivot for several reasons: He serves as a post into which team mates may run their men, and he receives passes which he returns to any free man who cuts

by in an effort to secure a pass and a subsequent "lay-up" shot for the basket or back to men who are in a good position for a "set" shot. He may also be in there for the purpose of taking "turn around" shots at the basket.

The center may at times adopt positions other than the pivot post: At times he may serve as an additional forward and work out from the sides and corners, whereas at still other times he may operate as an extra ball handler and function from a back position.

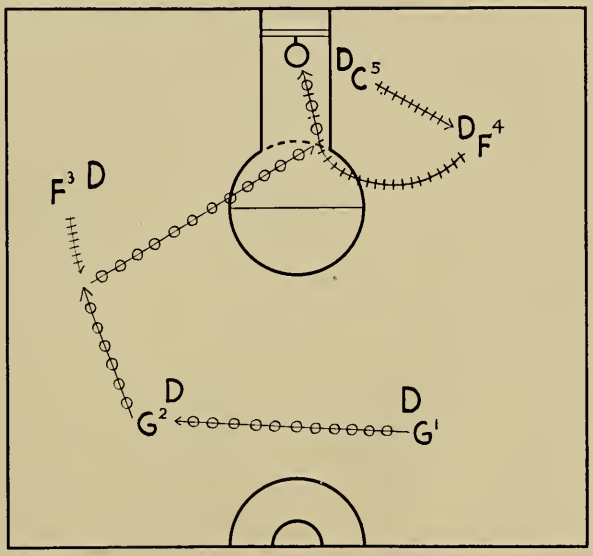


Fig. 33.

The men we have designated guards or back-court ball handlers handle the ball until the offense actually begins to function, after which they become integral parts of the five man offense and may operate just as freely as their three team mates.

It can be seen from the foregoing that the offense is not set. The individual players are allowed and encouraged, once they have taken their positions, to use their own initiative and make their own plays. Just as it was suggested previously that a player should employ a change of pace in his running and dribbling, it is likewise advocated that a team change of pace be used. This may be accomplished by changing from the use of a pivot man to an open center for cutting. With the pivot type of play the

ball is moving faster than the men, while in the open center type of play, all five men are moving and both men and ball are moving fast. In the latter type the players move in a fast, lateral shuttle and attempt to create an opportunity for themselves or a team mate to use this open center for a cut and shot at the basket.

Although no set plays are advocated or used in our offense, the arrangement of the players is one that lends itself to the natural formation of plays. For example, from our designated

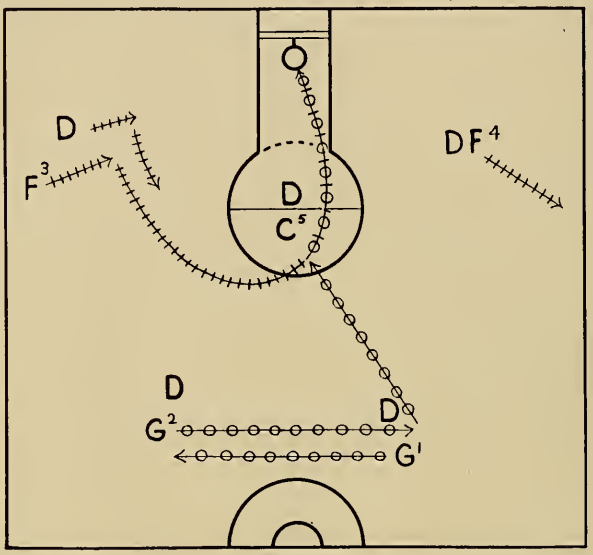


Fig. 34.

positions for the players such a play as that illustrated in Fig. 33 may readily evolve.

G1 passes* to G2 who immediately passes to F3. C5, in the meantime, has come over in the vicinity of F4, who then cuts around his defensive man and takes a pass from F3. He then drives in for a "lay-up" shot.

Another situation which might occur is shown in Fig. 34.

G1 passes a short fast pass to G2.

F3 fakes a cut for the basket.

G2 returns pass to G1 while F3 begins his cut around pivot man C5.

* For the key to this and following diagrams, see Appendix.

G1 passes ball to F3 when he is in front of C5, and F3 dribbles in for a "lay-up" shot.

F4 attempts to pull his man over toward the sideline and so prevent a switch.

Another example of making use of a situation is illustrated in Fig. 35.

G2 dribbles ball up floor while G1 advances in a parallel position.

G2 fakes a pass to F3 and passes in to C5.

G2 then cuts close in front of and past C5 while G1, timing

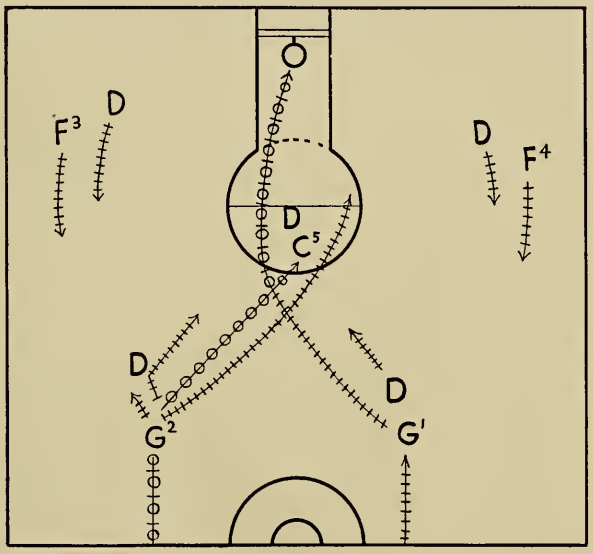


Fig. 35.

his cut, cuts off G2's heels and around the other side of C5. C5, in this case, fakes a pass to G2, and gives the pass to G1, who dribbles in for a shot.

The forwards, F3 and F4, seeing both guards driving in, come back and take the rear positions vacated by the guards.

Another simple maneuver which might be worked from a similar set-up would be that shown in Fig. 36.

G1 brings the ball up the floor and passes to G2.

C5 cuts in and behind F3 while F3, timing his cut around C5 with G1's pass to G2, gets a pass from G2 as he cuts down the open center.

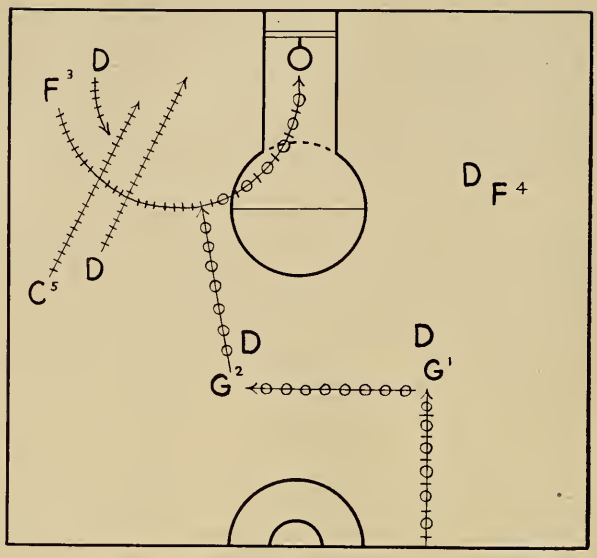


Fig. 36.

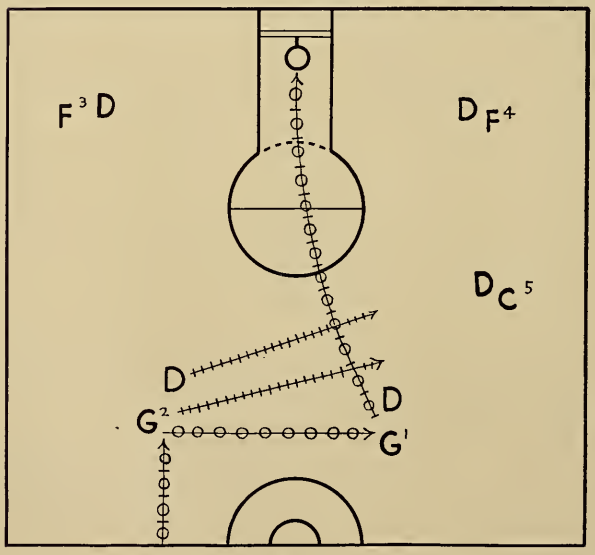


Fig. 37.

One other play illustrating the unlimited possibilities of this formation is given in Fig. 37.

The defensive men playing G1 and G2 are guarding them very closely and hence lay themselves open for a play such as this.

G2 brings the ball over the center line and passes to G1.

G2 follows his pass to G1, cutting close by G1's guard.

G1 then cuts by on the heels of G2 and thus frees himself for a dribble in and a "lay-up" shot.

The others keep their men out of the play.

The above variations are merely a few of the many plays that make their appearance when the situation lends itself to such corresponding action. Whereas many teams would try to set up the above situations and work them as set plays we, in early season practice, merely demonstrate a score or more maneuvers that can be worked when and if this or that particular thing happens. Our players are taught to recognize situations as opportunities for certain definite things. In short, we "smarten them up" and they are then on their own. They can be as smart as their initiative permits them to be. Game experience is a great builder of knowledge as well as of finesse.

Our entire system is absolutely void of any rigidly set plays. We feel that set plays involve too many variable and unstable factors. Invariably, and even with the best drilled and best disciplined teams, one man or another will be slow in getting into position and thus may ruin the play; or, the defensive team will not be playing where they should be and when they should be. Oftentimes a defensive man incorrectly playing out of position will unwittingly spoil an otherwise perfect play.

We do not use any center tap plays in our offense because the new rules have practically eliminated the value previously placed on this part of the offense. It is no longer worth while, we feel, to spend long hours perfecting tip-off plays or elaborate defenses against tip-offs which are merely going to be used two or three times in the course of a game. The time can be spent to better advantage by concentrating on some other phase of offense or defense.

Although our plays from out of bounds in the forecourt are not set, we do advocate that a certain definitely assigned individual always throw the ball in from out of bounds, and that the other four men assume certain definite positions when the throw in is at our offensive end line. As with our general offense, we show the players numerous things that can be worked from these

definite positions and suggest that they be on the look-out for an opportunity to use these or other variations which may occur to them. During a session of this sort we usually call upon the individual player for his version of a play which could be worked from the set-up. Once players have been taught many of the possibilities of the situation, they are then given a free hand in regard to their individual actions. They will usually adopt the variations which are most appealing to them and be on the look-out for an opportunity to use such a play. We always set our men up in a boxlike formation when we are awarded an out-of-bounds throw.

Out-of-bounds Plays

The following are a few of the variations which have evolved during games and which resulted in either a score or a good shot

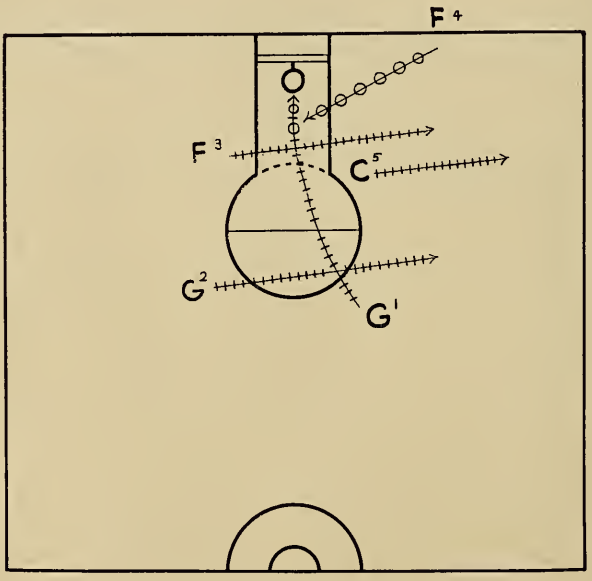


Fig. 38.

at the basket. Many teams would adopt such plays and, using them as set plays, attempt to cope with mental lapses and that intangible factor, the position of the opponents. In the play illustrated in Fig. 38, F4 throws the ball in from out of bounds. To start the play, C5 and F3, who have lined up on opposite sides of the foul lane, move obliquely toward the sideline nearest

the team mate with the ball. G2, acting simultaneously with F3 and C5, also shifts laterally and enables G1 to free himself and cut around him and directly toward the basket for a pass.

In the variation shown in Fig. 39, C5 cuts obliquely forward toward F4 while F3 cuts around him for a pass. If F3 is not free for a pass, the ball can always be tossed in to either of the back men and possession of the ball thus be maintained.

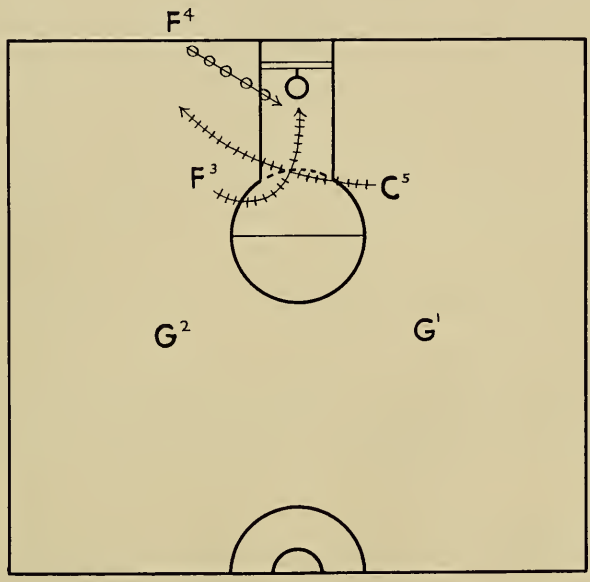


Fig. 39.

A third of the infinite variations from this out-of-bounds situation is shown in Fig. 40.

F3 and C5 come straight out towards G2 and G1, respectively, and come to a stop at a legal distance from the defensive men who are guarding G1 and G2. The latter two men cut around and toward the basket for a pass and "lay-up" shot. They may have the option of cutting to either the left or right of their team mates. The pass goes to the free man.

It would be almost impossible to suggest all of the innumerable variations that are possible from this formation. One outstanding feature of such an arrangement of players is the fact that the ball can always be thrown in to one of the back men and possession maintained. In addition, the two front men can

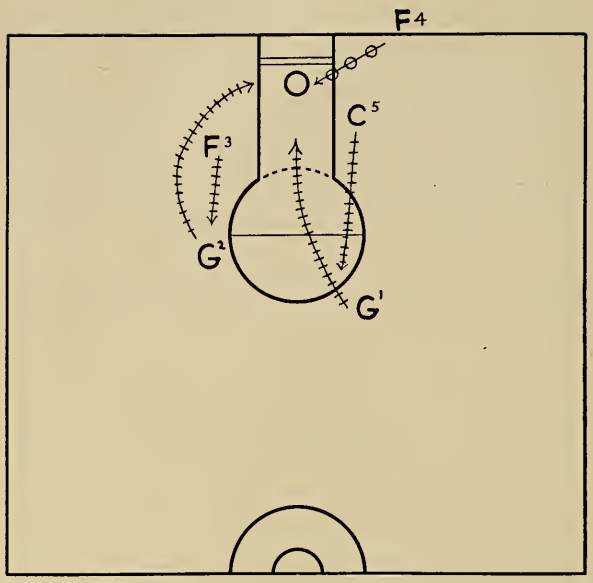


Fig. 40.

always turn and face the two rear men, either of whom may have received the ball, and serve as pivot men in to whom the ball may be passed.

Held Ball Toss-ups

While we do not use any certain plays from either held ball toss-ups or foul line set-ups at the offensive and defensive goals, we do insist upon certain definite positions being covered by our men.

There are two main controlling factors on held ball toss-ups, namely, the comparative size of the jumpers and the court position of the ensuing toss-up. Regardless of these two factors, however, we advocate that the jumpers be surrounded by our remaining four men. The particular position of these surrounding players does, however, depend upon the previously mentioned factors. If a jump ball occurs in our offensive half of the court and the jumpers are apparently of equal size and jumping ability, thus foretelling a doubtful tap, we would have our men placed as in Fig. 41—one man directly behind, one directly ahead, and one stationed on each side and at right angles to the jumpers.

If that same jump were occurring in our defensive half of the floor, we would pull the side men back a bit so as to give added

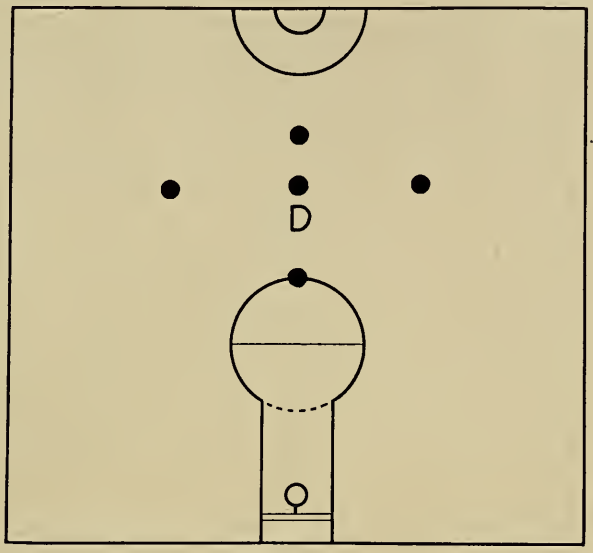


Fig. 41.

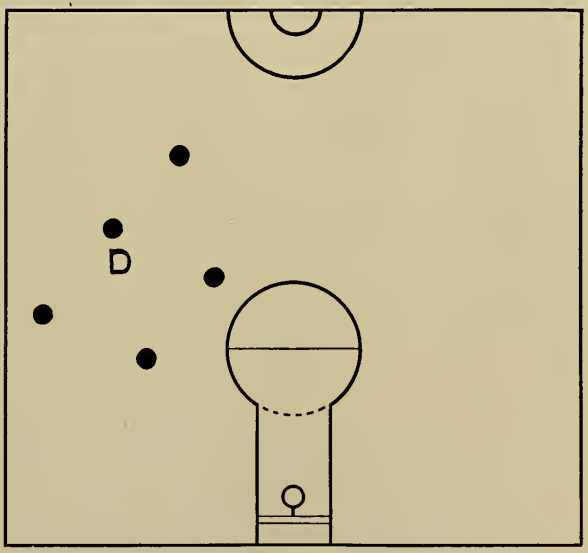


Fig. 42.

strength toward the defensive basket. We would not take chances on such a set-up.

On a jump ball in our offensive half of the floor and one in which we had an evident height advantage, the men would be arranged as in Fig. 42.

On a jump ball in our defensive half of the floor when we had a small man jumping a tall opponent, we would surround the jumpers with a cup defense, having its strength between the opponents and the basket, as in Fig. 43.

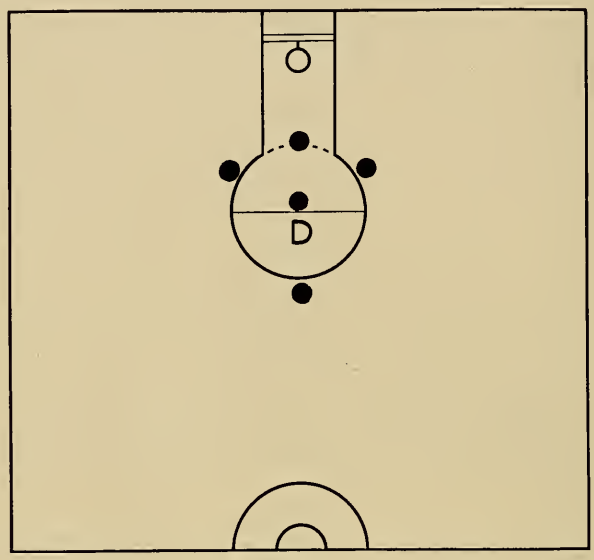


Fig. 43.

The positions we assume when a foul is being shot at our offensive basket would be as shown in Fig. 44.

Naturally the men are allowed to interchange positions. They would have to if, for example, the center were shooting the foul. The idea is to have the two biggest men in the positions nearest the basket.

The positions on the foul lane at the defensive basket would be as in Fig. 45. In this arrangement the center and the guard on the opposite side are attempting to get control of any rebound, while the guard lined up on the same side with the center is in position to play the shooter after the foul has been shot and missed. The two forwards line up in semidefensive yet offensively minded positions. When possession of the ball is obtained from a rebound, or when the ball is thrown in from out-of-bounds

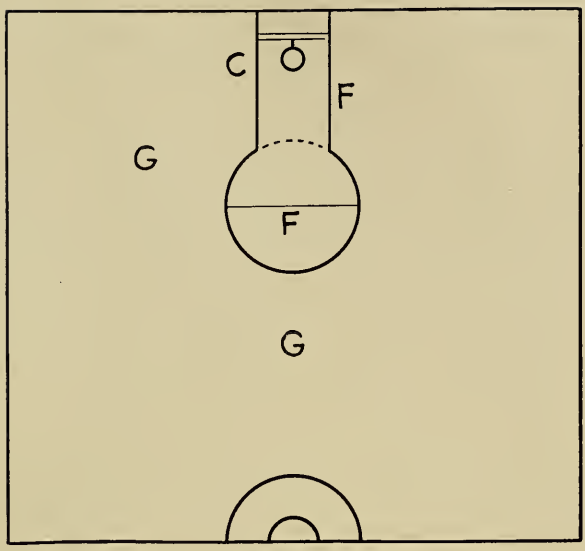


Fig. 44.

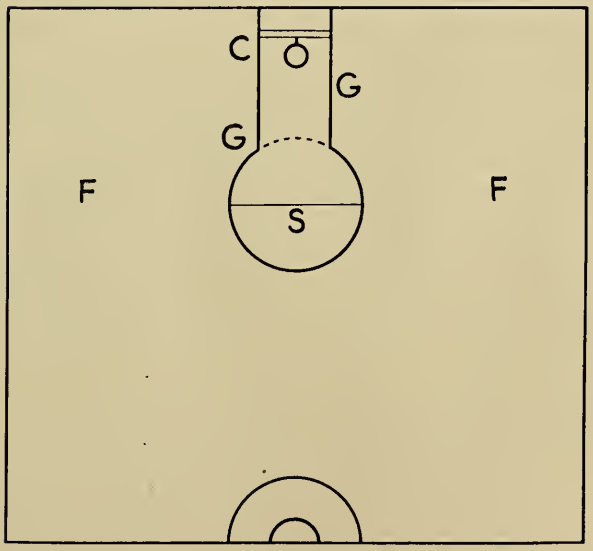


Fig. 45.

following a made foul, they are in position for a fast break up court. We do not employ any long passing type of fast break game but merely endeavor to get the ball across the midline and conform to the ten second rule. However, any opportunity for a

2 on 1 or 3 on 2 situation would be utilized. In accordance with our general offensive play, the center is the third man to break up court.

DEFENSE

Team defense in basketball is just as important a factor as team offense. Many coaches in their anxiety to increase the scoring power of their teams spend too much time on offensive maneuvers. They sadly neglect defense and pay dearly for it as the season progresses and as stronger teams are met. The result is that games which might be won are lost simply because the team is not adequately equipped defensively to cope with their opponents.

Many styles of defense have been devised since the game of basketball originated, and it will not be our purpose here to describe all of them. There are many good ones, their value depending on the confidence placed in the particular system used by the coach and players. The oldest system, and the one used by the authors, is the so-called man-to-man type of defense.

In the early days of basketball, when more emphasis was placed on individual action than on team play, it was customary for members of the defensive team to play their individual opponents all over the floor. As the game progressed, however, it was realized that it was rather useless to guard an opponent when his team secured possession of the ball under your basket. One of the authors, Jourdet, in the season of 1915–16, while coaching at the University of Pennsylvania, accordingly had the distinction of contributing to the game, at least to the game as played by college teams in the East, what became known as the "five-man-defense." As is very often the case, the origination of this system was brought about by the desperate attempt to meet what appeared to be a hopeless situation. The Pennsylvania players were practicing with the Greystock team of the Eastern Professional League. Pennsylvania defensive play in trying to cover their much more skillful opponents all over the floor, as was then the customary practice, was rather pathetic. They ran fast and expended much energy, but they couldn't accomplish much. The idea suddenly struck Jourdet: why not let the opponents keep the ball when under our basket, and retreat to the center of the floor and play them from there on in to their basket? It would give our own team a resting spell while

the opponents were advancing the ball toward their basket, it would enable each man on the defensive team to pick his own opponent without confusion, and everybody on the opposing team could be adequately covered. Well, it was tried and it worked like a charm. The college players, though inferior in ability, were able to cope rather successfully with their vastly superior opponents and at the same time greatly improve their defensive play. Jourdet felt that he had discovered something; he incorporated it into his team's style of play, with the result that the next three years showed a log of 63 victories and only 4 defeats, climaxed by the winning of the National Championship in 1920. By this time practically all college teams in the East had adopted this style of defense, or variations of it, and it continued in some form or other in the defensive play of practically every college team until the appearance of the zone defense. The latter was a radical departure from the man-to-man defense and directly opposed to it in theory. Later in this chapter we shall describe the method of setting up and operating this zone type of defense.

Man-to-man Defense

Today, at both of the colleges where we are coaching, we are using the man-to-man defense, and we will describe it exactly as we use it. Originally, with the five-man, man-to-man defense the defensive players retreated to almost the exact center of the floor, lining themselves up in a straight line across it and meeting their opponents as they reached the center of the floor. They had very little difficulty in assuming this position before their opponents reached there, because there was no fast break as we know it today. Today, our teams drop back to the center line and pick their men up there whenever possible. If an opponent gets beyond that point on a fast break, we vary our "pick up" position so that our men will be between their men and the basket. The defense is thus made as compact as possible, and cuts and short "lay-up" shots under the basket are prevented.

The first requirement of the defensive man is that, once his team loses possession of the ball, he immediately and as quickly as possible places himself between his opponent and the opponent's basket. This is the first and most important move on the part of the defensive man. Whenever possible he is expected to pick up and guard his own man, that is, the man whom he lined up against at the beginning of the game. If he is unable to do

so, he picks the offensive man nearest him and calls out for a team mate to pick up his man. He calls out, for example, that he is taking such and such a numbered opponent and that his man's number is 10, or whatever it may happen to be. He then stays with this new man until play is stopped and he has ample time to switch men with his team mate and take his own man.

With every man on the offensive team properly covered by one of our defensive men, our team defense starts to operate. Everything that we require of our men in individual defense is brought into play as a unit in team defense. We expect them to have their feet, legs and bodies in proper position, so that they may follow their men without having to cross their feet, and we expect them to play the proper distance from their opponents, close enough to prevent an accurate long shot at the basket, but not too close, which might give an opponent a chance to fake and go around them. We expect them to maintain a proper body balance so that they are in position to go any way that an opponent may choose to turn. We expect them to center their attention on the opponent first and then on the ball, at all times attempting to prevent a straight cut for the basket and making the opponents take the longest way round in getting in close to the basket. It is wise for the defensive man to point toward his opponent, to keep his arms outstretched and in motion in order to knock down passes and to disconcert the shooter if he attempts a shot. One of the cardinal sins of a defensive man is to leave his feet to stop the shot of an opponent. This is usually fatal, for the opponent may not shoot at all but simply fake to do so. If the defensive man leaves his feet, all the ball handler has to do is bring the ball down, dribble by and shoot, leaving the defensive man behind him and facing in the other direction.

We also require the defensive man to keep his opponent out and away from the basket after a shot. In other words, we do not want him to follow with his eyes the progress of the shot; we want him to turn and maintain, always and as well as he can, his position between his man and the basket. He can do this without contact or fouling and prevent that ever dangerous shot, the follow-up; he can at least prevent the opponent from securing the ball on its rebound from the backboard.

The entire purpose of this method of defense, of course, is to concentrate the defense as a whole, force the opponents toward the sidelines, and prevent any close shots by making the oppo-

nents shoot as far out from the basket as they can be forced to. Another purpose is to make the angles from which they shoot as difficult as possible. All this, of course, is the idea behind any type of defense, but the type that we use is to us the most effective one and the one in which we have the utmost confidence. To us it can, properly functioning, meet every offensive situation, providing the ability of the opposing teams is fairly equal. In our opinion, if the offensive strength is about on a par, the defensive strength will be the deciding factor in the outcome of the game.

Switching

The weakness in this type of defense, and a point which deserves serious consideration and attention when using it, is the necessity for switching when the occasion demands, as it often will. With the constant movement of ten men in the half court the offensive territory becomes congested. Rapid movements of both men and the ball make collisions inevitable. Collisions may be due to the unintentional running into of players on the defense in their efforts to cover their men, or because of tactics on the part of the offensive team which are intentionally designed to run defense men into one another, thus freeing an offensive man for a free path to the basket. If there was no remedy to meet it, the situation would be very serious. Fortunately, however, switching is possible and it very capably serves its purpose.

The main point to be borne in mind by the defensive man in regard to switching is that he must be at all times in readiness, mentally and physically, to leave his own particular opponent and take any other opponent who is free and in a scoring position. Another occasion for switching is when the defensive man has been blocked entirely out of position in covering an opponent, thus enabling his man to break free—in which case he immediately takes the man who has blocked him out and yells for someone to take his own man. This might seem complicated, but it need not be so, for a player mentally alert can see at a glance whether he can get through any given area with enough room to still cover his man. He can see just as readily that his opponent is taking a course which is going to shut him off from following successfully. If one of the above situations occurs, it calls for a switch, which he asks for from a team mate. Even though the team mate be well coached and can also readily see

the situation that is developing and realizes that his team mate's opponent is going to be in a better scoring position than his own man, the more talking that is done intelligently between members of the defensive team, the more successful the defense will be and the best results will be had. It must be remembered that this switching is only temporary.

Against a clever offensive team, the necessity for switching may arise many, many times and it requires cool, sensible thinking on the part of the defense. It should be remembered also, however, that there is a danger of overswitching on the part of the defensive team. Interchanging of men when there is no necessity whatever for it is usually disastrous. Switches are rarely necessary on cross-court maneuvers of an opponent, but very often they are required on direct cuts for the basket. This particularly applies against the pivot play, much restricted by the present rules but still a valuable weapon on offense.

We have been discussing temporary switching, although there are times when other types of switching may be resorted to. Take for example a man being assigned to play a certain opponent on offense and another on defense, a situation which can be capably handled by two team mates with a thorough understanding of what they are to do. Or, sometimes when a man has had three fouls called on him, he may switch to a weaker offensive man and thus stay in the game. In other words switching may be employed to meet a special situation, but this type of switching must not be confused with temporary switching, which lasts only until an opportunity arises whereby men may change back to their original opponents.

The reasons for using this type rather than other types of defense are that it places definite responsibility on each individual and the coach can quickly detect defensive flaws. It develops pride on the part of the individual in his performance and it affords plenty of opportunity for slight rest periods and conservation of energy. The last point is important in a game such as basketball.

There are still other types of man-to-man defense and it might well be mentioned here that, today, some coaches are reverting to the original idea of defense and are having their defensive men play the offensive men all over the court. Still other coaches have adopted a system of defensive play which closely resembles the lacrosse idea of defense. This latter method involves having the

defensive men near the ball play their individual opponents closely while the defensive men who are removed from the ball play their men loosely and attempt interceptions as the closely guarded and harassed offensive men try to pass to their less closely guarded team mates.

Zone Defense

Directly opposed to the man-to-man type of defense, both in theory and practice, is the zone type of defense which made its appearance several years ago. Whereas in the man-to-man type of defense the defensive men concentrate on playing the man first and then the ball, in zone defense the exact opposite is true. Defensive men are assigned to definite areas, and while they do not ignore offensive men, they are not primarily concerned with those who come into their assigned territory until the ball also comes into that area. When that situation develops, the man with the ball may be played by two or three men in the zone, players from adjacent areas converging on the offensive man and helping out the defensive team mate whose particular area has been invaded. The entire idea of this type of defense is to restrict the offensive team from moving the ball in by cutting and short passing, on the premise that close-up shots for the basket are thus curtailed. Since there is only one ball, if they can get it—the offense will be stopped.

Various terms are given to the different variations of the zone defense by those coaches who use it and in this book they will simply be mentioned by name and no attempt will be made to describe the numerous ramifications of the variations which are possible. One type is known as the "3 back–2 out," a second as the "2–1–2," a third as the "3 out–2 back," and a fourth as the "1–2–2" defense. The phrases used to designate the various types very aptly illustrate the positions of the defensive men employing this type of defense. In addition to the aforementioned popular variations of the zone defense, there have evolved numerous individual interpretations of this style of defense. It is a far cry from the strict zone type of play to the combination man-to-man play within a zone which some coaches employ.

But regardless of the variation or type of defense used the idea is always the same; to make the offense shoot over the defense and from as difficult an angle as possible instead of allowing them to cut through and secure close-up shots. It prevents

the offense from securing the ball off the backboard for follow-up shots, which is very valuable to any team. In addition, it presents a good set-up for a fast break into offensive territory once the ball has been obtained.

Although the game may seem to be made drab and uninteresting from the spectators' standpoint, a mentally alert offensive team will be able to get many shots for the basket against the zone type of defense. The offense, to be successful against the zone defense, must operate in an entirely different manner from that used against the man-to-man defense. Operating against a man-to-man defense, both the man and the ball move in rapid motion whereas against the zone defense, the ball moves faster than the man.

OFFENSE AGAINST THE ZONE DEFENSE

The first offensive weapon against any zone defense is the fast break. Whenever possible a fast break should be tried before the zone has a chance to get organized. If it is not possible to do this, other tactics will have to be used.

No matter what variation of the zone defense is being used, the mode of operation against it is much the same. Our method of combating it is to send one man, usually a forward, into each front corner of offensive territory and behind the first lines of defense, with the third man, usually the center, maneuvering between his basket and the foul-shooting mark. The two back men, usually the guards, start operating by passing the ball back and forth until they can get an unimpeded pass in to either a forward or the center. From this point on the tactics used by the offensive players will vary somewhat according to the particular variation of the zone that is being used.

Despite the fact that the passing lanes differ with the type of zone used, several factors may be kept constant. Against any zone defense, deception, coupled with short, speedy and accurate passes, should be used. As a rule, use bounce passes whenever possible and avoid soft cross-court passes which make interceptions easy and which give the interceptor a running start towards his own basket. Good ball handling against a zone defense is absolutely essential because it must be borne in mind that, functioning against this type of defense, the ball must be continually in motion from one player to another. This constant movement of the ball causes a change of positions on the part of the de-

fensive men, creates unprotected areas, gets two men in a zone protected by one man, and eventually presents an opportunity for a shot.

Needless to say we cannot hope to give you detailed methods of offense against each and every kind of zone defense which may be used against you. What we have just suggested is only a general outline of the basic things to employ against all types of zone defense. Specific variations within certain zones make specific actions imperative in each case. The first thing to do is to determine the kind of zone defense that is being used against you. Naturally the plan of attack used against a "3 and 2, strictly set zone" would have to be varied somewhat when a "3 and 2, shifting zone" was met.

For example, in a "3 and 2, strictly set zone" each defending player defends a certain designated area of the floor, guards any player who comes into that area, and prevents shots from, or passes into, his particular area. This defense is divided into two lines of defense, the first line consisting of three men and the second of two men. The men comprising these lines vary their positions within their respective areas. Even within this zone they cannot stand flatfooted but have to shift about and cooperate. Their original arrangement would be as in Fig. 46.

The shaded portions of the diagram represent lanes through which passes from one offensive team mate to another may possibly be made. The circles enclosing the D (defensive man) represent the area to be guarded by that particular man.

Against this set-up, once the fast break has failed and the offensive men have gone to their designated positions it is advocated that the guards control the ball and the passes into the forwards or the center. If one guard throws the ball into the corner, the forward on the other side cuts and the center moves out into the position formerly occupied by the forward. This movement is illustrated in Fig. 47.

If the guard throws the ball directly in to the center, who comes out to assume a pivot position, the forward on the same side cuts direct and the second forward cuts wide to the other forward's position. The guard can get this pass into the center by dribbling up to the front line, bringing two front line men together and then using a one arm pass. The receiver may then pivot and shoot or pass out to either of the forwards. This maneuver is shown in Fig. 48.

One other thing that should be emphasized in operating against this type of zone defense is the passing lanes which were

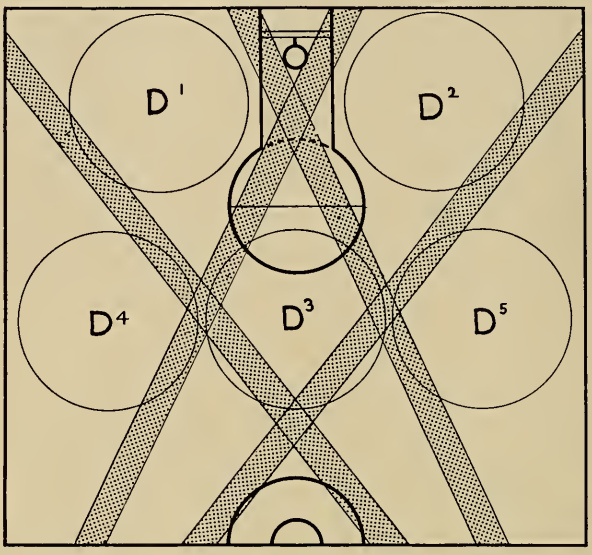


Fig. 46.

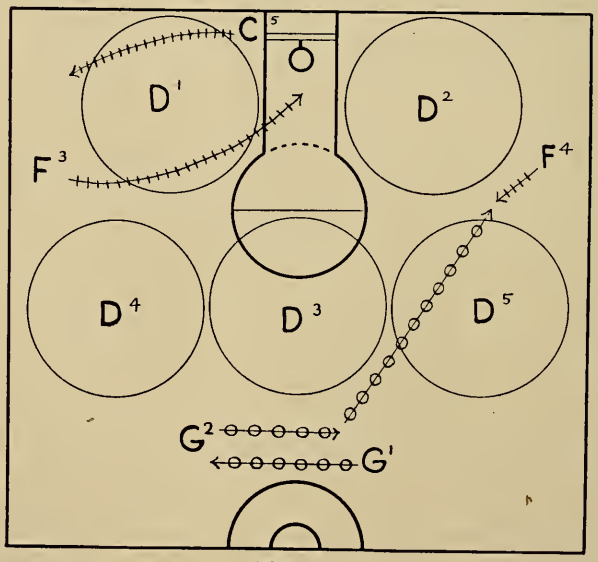


Fig. 47.

mentioned previously. Try to use deception, make good short passes, and make them down these lanes. If the lanes are ob-

served and the ball is moved rapidly and accurately, plenty of short set shots as well as cut shots will be obtained by following these simple maneuvers.

Some of the tactics used against the foregoing type of zone defense would have to be discarded against a "3 and 2 shifting zone defense." The aforementioned passing lanes do not exist in the latter type of defense, where the men vary their position with the movement of the ball so that they at all times present a nearly perfect "3 and 2 zone face" to the spot which the ball occupies. The original set-up in such a zone is similar to the "3 and 2, strictly set zone," but thereafter the whole zone shifts

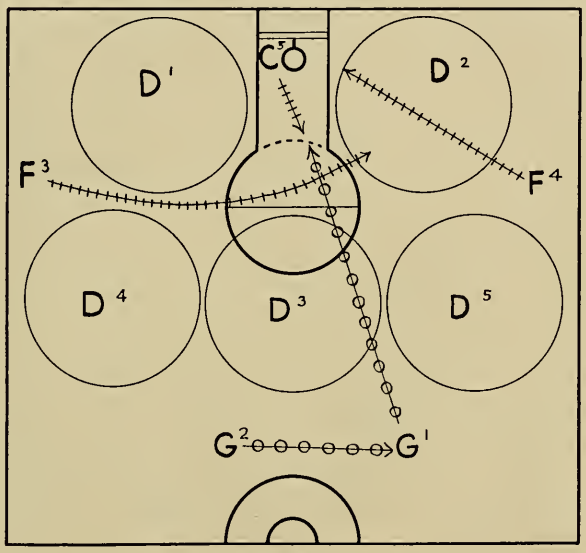


Fig. 48.

as the ball moves. The way to beat this type of zone defense is to move the ball around faster than the zone can shift.

We, along with other coaches, have found the following methods effective against this style of zone play. If the ball approaches from directly in front, the zone members close in toward the center and present a more compact defense (Fig. 49).

If the ball were to approach down a sideline (the right sideline in this case), the zone would shift into the formation shown in Fig. 50.

From these two illustrations it can readily be observed that the two passing lanes seen in the set zone no longer exist.

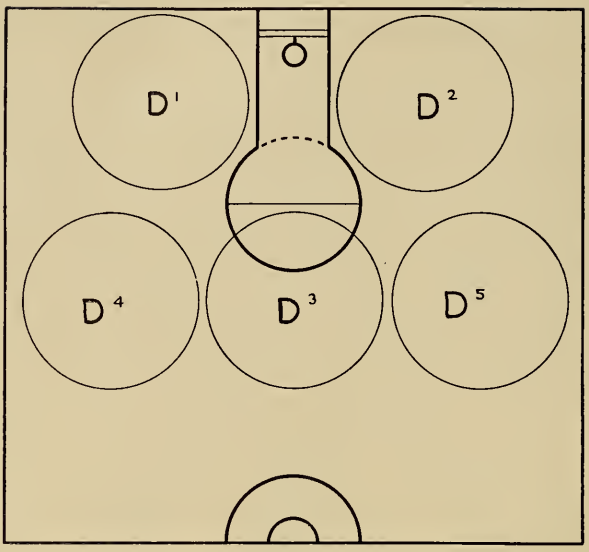


Fig. 49.

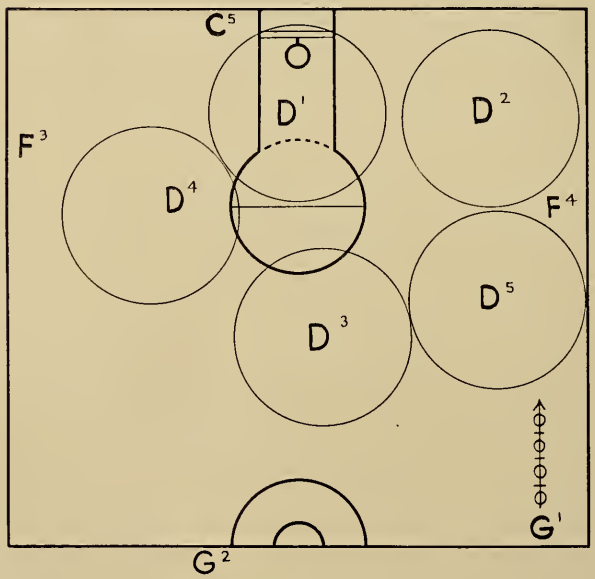


Fig. 50.

Against a "3 and 2 shifting zone," the premium placed upon accurate ball handling is perhaps even greater than in the "3

and 2, strictly set zone." We repeat, therefore, move the ball, move the ball!

Methods of working the ball in against such a zone defense follow:

To throw the ball to a forward, the method illustrated in Fig. 51 may be used. G1 dribbles to the right and gets a fast pass back to G2, who has adopted an obliquely backward position. This latter guard quickly passes to F4. This forward is then able to shoot and have F3 and C5 follow the shot. If F4 wishes to get the ball out to a guard, he should pass obliquely out and backward to G1. The same maneuver could also be used to get

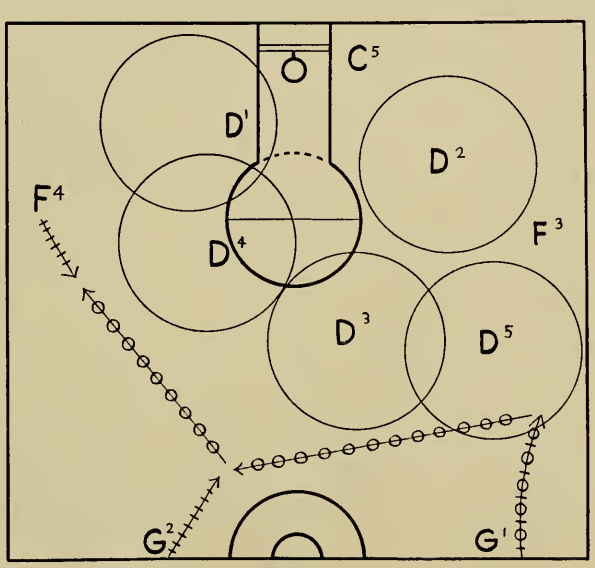


Fig. 51.

the ball in to the center. F4 could pass to C5, who cuts out toward the ball from an under the basket position.

A guard to guard, to forward, to same guard cutting method of working the ball in would be as in Fig. 52. In this, G1 brings the ball to the sideline and passes back to G2, who passes in to F4 on his side. F4 plays the pivot and gives a pass to G2 cutting around him. G2 can then shoot or pass in to C5. The latter can shoot or pass out to the other forward F3.

To pass from one guard to another guard for a set shot, have G1 dribble to the right and then pass obliquely backward out to G2, who dribbles and shoots from outside the foul circle. This

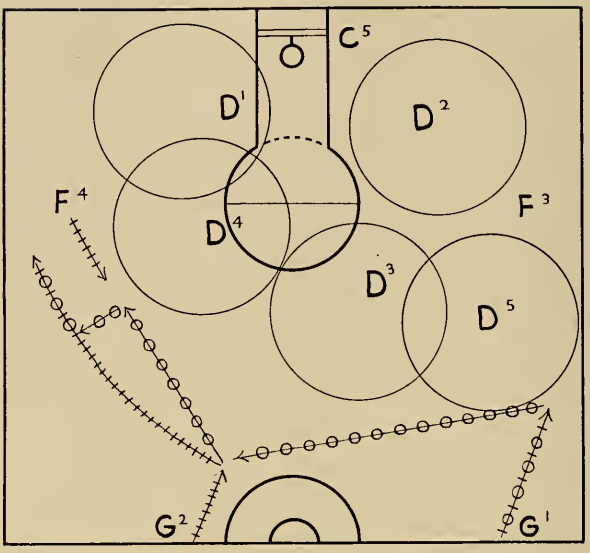


Fig. 52.

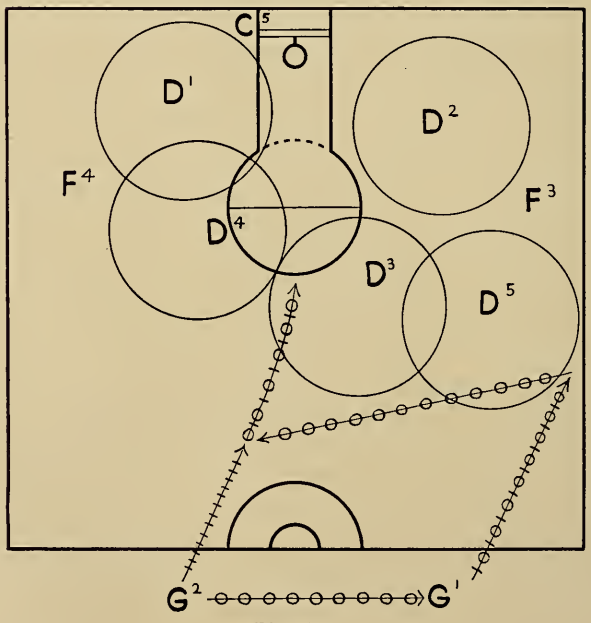


Fig. 53.

shot will be possible, for the middle man will drop back as G1 dribbles up. This is shown in Fig. 53.

One movement calculated to get the ball in to the center is to have G1 dribble up the sideline until stopped and then bounce a pass to F3. F3 can then bounce a pass to C5 coming out and the two forwards cut (Fig. 54).

Another method of getting the ball into the center would be to have G1 dribble up to the middle man in the zone and high pass or bounce pass to the center, who comes out from under the basket. If the two front men should close with C5, G1 and G2 would have set shots whereas, if the two back men in the zone

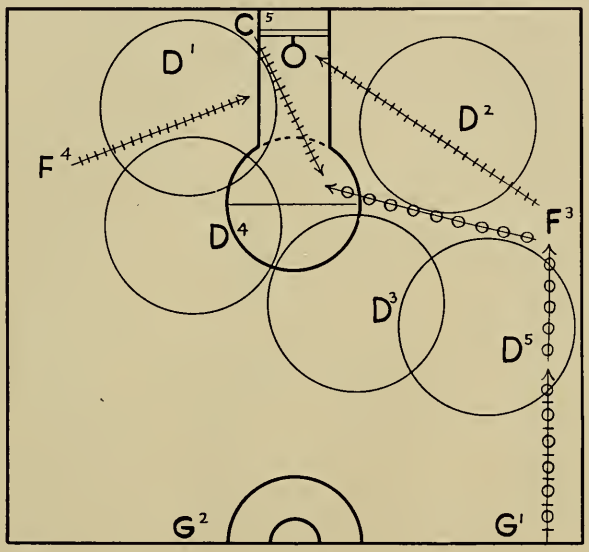


Fig. 54.

should close with C5, the forwards would have cut shots or short set shots (Fig. 55).

Just as we changed the offensive tactics against a "3 and 2 shifting zone" so they will have to be changed somewhat against other systems of zone play. Owing to the fact that certain obvious weaknesses appear in the "3 out–2 back" zone defense, particularly in regard to the triangle formed by the center man of the first line trio and the two back men, thus leaving large offensive areas unprotected, some coaches have modified the zone and placed the defensive men in a slightly altered position, the two front men being spaced nearer each other and the middle man dropping back about midway between the two front men

and the two back men, creating what is commonly termed a "2–1–2" zone of defense.

The tactics of the offensive team must change against this type of zone defense as compared to those used to penetrate the "3 out–2 back" defense. Against any zone defense, however, no matter what type, certain definite passing lanes will be available, although the size of the shooting areas will vary. A thorough plan for penetrating the "3 out–2 back" zone defense has been given and we will now discuss the variations in attack necessary against the "2–1–2" zone defense.

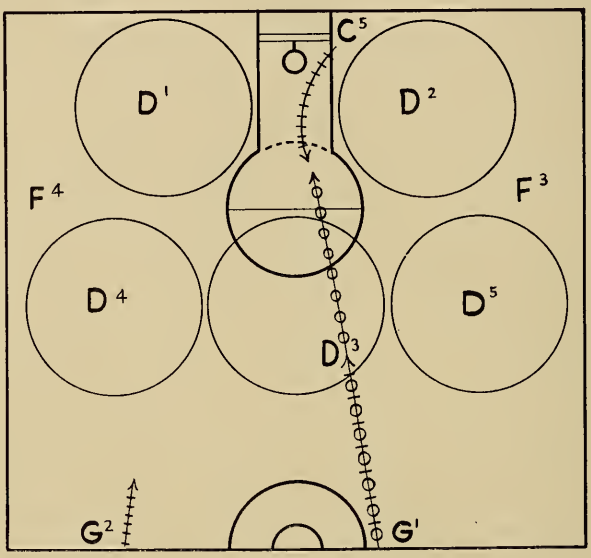


Fig. 55.

With the players in "2–1–2" zone formation, the passing lanes will be found as in Fig. 56. The passing lanes are represented by the shaded areas and the shooting zones are the territories bounded by the dotted lines. From this diagram it will readily be observed that four distinct passing lanes are available for the first or initial pass into the zone. While the passing lanes have changed, as compared to those existing in the "3–2" set-up, so have the shooting areas. By proper ball handling and rapid, accurate passing, many shooting opportunities will be presented to the offense, providing they are intelligent and alert in recognizing these opportunities when they appear.

The offensive team takes much the same position as against any type of zone defense, the forwards and center occupying the two front corners and the area under the basket. The two guards bring the ball up the court and, after crossing the center line, assume positions from 4 to 6 feet in front of the two defensive men. In Fig. 56 it should be borne in mind that the original positions which G1 and G2 assume are flexible, and that in passing the ball back and forth between each other before making an initial pass to either F3, F4 or C5, they may be much closer

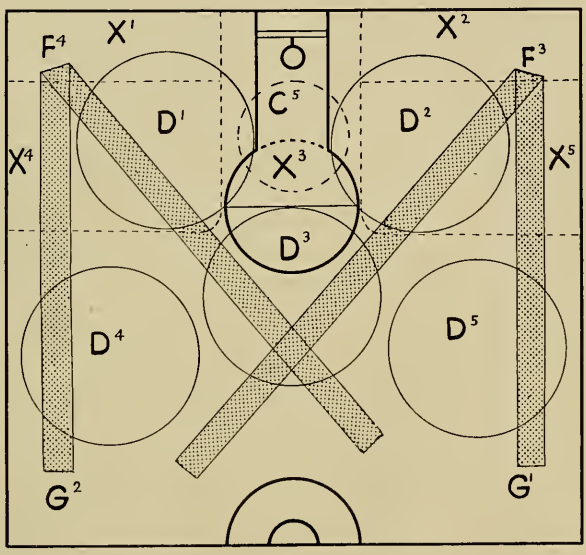


Fig. 56.

than indicated in the diagram. As their relative positions in proximity to each other change, so do the passing lanes.

The attack begins the same as against all types of zone defense with cross-court passes back and forth between the two guards. These passes must be fast, sure and accurate to prevent interception, because every cross-court pass is dangerous against a team playing a zone defense. They are fatal if intercepted by either of the two front-line defense men; after such an interception, these men usually get a straight, unimpeded path to the basket. However, assuming that the passing between these guards is as it should be, the constant travel of the ball back and forth causes the defensive men to shift their positions and leave a section of their zone unguarded. This opens the lanes for quick

passes ahead to offensive team mates. Once the ball has been passed into the back defense areas, all passes from that point on must be made rapidly and accurately. The faster the ball travels, the more the defensive men are handicapped, because they have little time to adjust themselves to stop the offensive play. All types of passes are possible, but it is against this type of defense that bounce passes can best be used. Defensive areas will be constantly enlarging and contracting as a result of the movements of the men protecting them and good logical shots may be had.

To illustrate: G1 passes to C5 in the X3 area, and the defensive man D2 comes out and attempts to stop the shot. F3 moves rapidly through the enlarged area X2 and gets a pass from C5 for a close shot. If D1 should move over to stop F3's shot, then the ball may be passed to F4 who comes toward the basket through area X4. It should be noted that the X1 and X2 areas are also available for shooting, although due to the angles they are not as good as the X3, X4, and X5 areas. However, against this type of defense it is advisable to take shots in these areas (X1 and X2) because it separates defensive men D1 and D2 and enlarges the X3 area. The defense should be forced by the offensive team to spread as much as possible at all times against zone defense. It is a good idea to have your most accurate shooters shoot from X1 and X2 areas.

Another series of passes may be made as follows: G1 passes to F3 in area X5 and G2 speeds into area X3 and receives a pass from F3. It is then possible for G2 to shoot, or if he is prevented from doing so by the defensive man D2, he may pass to C5, who by this time has changed his position and is back of D2 in defensive zone area X2. Sometimes D3 will be found on the foul line in the center of area X3. Now, when C5 receives the pass, he has an option of turning and shooting or he may pass to F4 in areas X1 and X4 or to F3 in areas X2 and X5.

These illustrate only a few of the passes which are possible against this type of zone defense. Innumerable others may be utilized, although nothing much new will be added to the offensive attack. They may start from the opposite side of the court with the same effectiveness as shown in the diagram, and the results will be the same. Scoring opportunities, and many of them, will be presented, and it is up to the offensive team to take advantage of every opportunity.

Another type of zone defense is the so-called "2 out–3 back" defense. Every type of zone defense creates definite shooting areas for the offense. An excellent method of attack against the "2 out–3 back" defense is that of taking long shots and follow ups.

The floor set-up of the offensive team against the "2 out–3 back" defense is shown in Fig. 57. The passing lanes against the other types of zone defense are obviously not open when the "2 out–3 back" type of defense is used. Consequently, no attempt is made to do any concentrated passing against it.

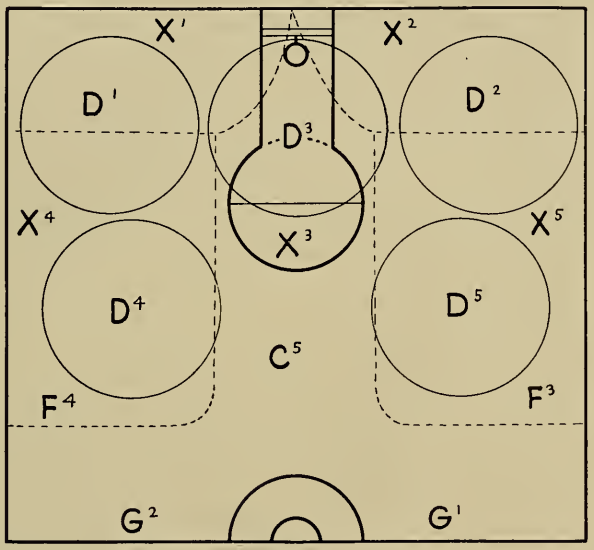


Fig. 57.

In this plan of attack no men are sent up front, but long shots and follow-up shots are taken as soon as the defense stops the offense. These shots are taken by offensive men in specified positions after crossing the center line. The shots are followed by the shooter and two of his team mates, with the idea of getting the ball on its rebound from the backboard. There is hardly any chance whatever of interception in this type of attack.

As an illustration, it will be seen that shooting areas X3, X4, and X5 have been created, due to the zone positions of the defensive men. In the diagram, either F3, F4, or C5 can take the long shot, but we will assume that C5, the middle man, has taken it. After shooting, he will advance to a point 8 or 10 feet in

front of the basket. F4 will advance about the same distance forward to the left of the basket. F3 will make the same movement forward to the opposite side of the basket. These two men, F3 and F4, who have followed for the rebound, should be tall and agile and the best follow-up shots on the team. G1 and G2 have also advanced after the three front men have gone through the defense and they serve a double purpose in that they are in excellent defensive positions in case F3, F4, or C5 do not secure the rebounds. Likewise, they may secure a pass from either of those three team mates who get the ball on the rebound but who are not in position to make a follow-up shot. If G1 or G2 gets the pass and shoots, F3 and F4 again follow for the rebound.

Some coaches may be skeptical of this type of attack, for the reason that they ordinarily discourage long shots and also the fact that teams may have nights when their long shooting is either good or bad. In spite of these objections, however, the plan is good if it is carried out coolly and deliberately. The work under the basket must also be carried out efficiently.

The attacking team may use either a fast or slow break offense, and the players advance as far as possible before shooting. Best of all, this type of attack is very good from a defensive standpoint, because the offensive men are in very good defensive positions in case their team does not secure the rebound.

Against all types of zone defense, however, certain defensive precautions on the part of the offensive team may well be observed. It is usually best to keep two men back to handle the ball and to prevent the fast breaking forward from getting behind them once the defensive team has gotten possession of the ball. These two men should never go through for shots except on clear cuts. They should not delay to follow shots, either their own or their team mate's, before getting back to their ball handling position.

One "sure fire" aid in the destruction of the zone is the ability of the offense to make "set" shots. A compactly organized zone may be spread by successful shooting from the outside. Successful shooting from the outside cannot be ignored by a zone defense. They will have to spread their defense and come out and attempt to block such shots. This spreading will of necessity weaken the zone's effectiveness against the "short shot" type of offensive play and the desired result is thus obtained.

Many offensive opportunities will arise if the offense is alert in its movement of the ball. The middle man of the zone may be pulled completely out of position, opening up the center lane—which will then and only then present an opportunity for cuts straight down the center and directly for the basket.

A further disadvantage of the zone type of defense is that, when the offensive team secures a safe or commanding lead, they are in a position where they force the defensive team to desert the zone and come out after them. Once this is accomplished, the offense is in a position where it can operate along its own lines. An additional advantage is that teams used to operating under a zone type of defense find it very difficult to change over to the man-to-man style of play and still do an effective job.

Different ideas will always prevail, of course, in regard to the proper plan to follow in doing anything, but with all the arguments pro and con relative to the merits of the man-to-man and zone type of defense, we are definitely committed to the man-to-man type and heartily recommend its use.

PART IV. GENERAL COACHING SUGGESTIONS

The most important factor in coaching basketball is undoubtedly simplicity. This applies to college, as well as to high school and grammar school, basketball. Boys are first of all acquiring an education and basketball should be regarded simply as one of the many activities of the boy in school or college. It is too much to expect them to learn several offenses and defenses in a few months and do much with any of them, and yet that is exactly what many high school and college coaches expect and attempt. They often later appear to be at a loss as to why they have not had a better season.

Unlike football, no basketball coach has stamped his name on any particular type of offense or defense and, consequently, a basketball coach has many sources from which to get ideas. What he should do is to organize his ideas into a harmonious system and adapt them to the material available. Each player should have something definite to do, but the work of all should be related and merge into unified team play.

Basketball requires, of both coaches and players, unlimited patience and practice in perfecting even the simplest fundamentals. It is therefore essential that the coach be simple and direct and thorough so that everyone on the squad understands exactly what is required and why it is being done. The player should not be confused with more than he can absorb, for it is much better to have a few things learned well than many things only half perfected.

CONDITIONING

One of the most vital factors in basketball is proper conditioning, and the coach should realize the importance of this factor because it will have a great bearing on the success of his team. In fact this is so paramount that it means more than the quality of his material. One of the greatest dangers, especially on the part of the new or inexperienced coach, is the tendency to overwork his men. Once good physical condition has been attained, long and strenuous practice sessions should be discontinued.

Naturally it will be somewhat difficult for the inexperienced coach to recognize when he should ease up in his practice sessions, and over-training almost always occurs because of his desire to do a conscientious job and turn out a winning team. As a matter of fact, basketball, because of the type of game and the long season, finds teams and squads more over-trained than under-trained, and this applies to experienced as well as to inexperienced coaches. Fortunately, there are danger signals regarding over-training which every sensible coach will observe, and if he uses his intelligence and takes advantage of warnings, he should have no trouble in maintaining his squad in proper condition.

This brings us to the point where it must be emphasized that proper conditioning means more than perfect physical condition, and a new factor is brought to our attention: This is the matter of mental fitness, and it is of the utmost importance. These two factors, physical and mental fitness, are so closely related, however, that it is difficult to discuss one without the other. The vital thing to realize is that the player must first be in fine shape physically in order to attain the proper mental condition. To be in a mental state where he can function as he should, a player should get the right amount of sleep, he should be as free from worry as possible, and practice sessions should be made interesting and instructive. To sum it all up, a player in the proper physical and mental condition should want to continue practice after the session is over. He should look forward to the next practice session and eagerly await the chance to perform in the actual game.

Now for the danger points that the coach must look for as regards over-training: When players are listless in practice and do not respond quickly to assignments, when they dread the next practice session, when as a team they are being outplayed in close games, and when after starting the season in fine shape they begin to lose steadily half way through or toward the close of the season, the answer, all other things being equal, may be right in the coach's hands and that answer is over-training. It is all right for the coach to work seriously and do a conscientious job, but he should realize the danger that lies in over-training and that, in the final analysis, under-training in basketball is better than over-training.

Some coaches, in an endeavor to attain what they feel will be proper conditioning, sometimes have their squads engage in some

form of exercise which is entirely foreign to basketball and what it requires, but which they feel will be beneficial. This exercise usually consists of drills of some sort along the lines of calisthenics or outdoor track work, the latter mainly to develop the wind and to increase the players' endurance. However, since basketball is a game of fast breaks and sudden stops, turns and pivots, it is so strenuous in itself that all the practice time possible should be spent with the ball and any outside work should be discouraged as practically useless and even harmful. In our own experience in coaching, and as has been the case also with many other coaches, we can take a man who has just finished a strenuous football season and is in perfect condition for the playing of that game, and in five minutes, uninterrupted drill in basketball scrimmage will have him practically "all in" and unable to continue.

Unless the coach is careful in his early season practice sessions, therefore, much harm may be done because of the fact that candidates will report in radically different physical conditions. Some will have done nothing in the way of exercise or conditioning from one season to another; others will have worked out somewhere long before the official call for the initial practice is made. The coach must realize and be aware of this fact and be governed in his actions accordingly. It must be borne in mind that all who report are eager to make the squad, else they would not be out for it. The best guide for the coach should be a weight chart, from which he will know just what each man is doing in maintaining his proper weight. He will thus be guided in the proper amount of work for different individuals. This is one of the very best gauges for the coach as regards condition and it eliminates a lot of guesswork as to whether a man is right physically or not.

The eagerness of the squad, their enthusiasm and their desire to make the team, is only natural and it is absolutely necessary in developing a winning team and having a successful season. However, the coach must not be carried away by this evidence of spirit; he must go slowly at the start and gradually lengthen his program, realizing that there is a long, strenuous season ahead and that he must not handicap any of the candidates by holding exhaustive, too-lengthy practice sessions in the beginning. Right from the beginning, therefore, make the practice sessions interesting and cut your work short each day so that the boys would

like to continue. You must not allow them to do this, however, after you have once closed your practice session.

SUPERVISION

The matter of proper supervision is an important one and the squad should never be allowed to work out unless it is properly supervised. The members of a basketball squad should in so far as possible be kept busy every minute they are on the floor and as much variation as possible should be made in the work required of them. Short, snappy practices, with everybody doing something constructive and helpful and with the athlete enthusiastic and eager, are much better than lengthy, drawn-out practices where half the squad is idle half the time, where interest declines, and when all the element of fun and play is missing. In such cases the player is anxious for practice to end; he wants to get away from it instead of wanting to continue and looking forward to the next practice session, which is the ideal mental state.

In this matter of supervision it is well to bear in mind that the coach should not play while coaching. A number of important factors should influence this decision: In the first place, if the coach does not have his old time speed and if he has become somewhat awkward, he will show to great disadvantage and his prestige with his players will suffer greatly. Secondly, basketball being the type of game that it is, it is unwise even for the younger, more active coach to play against the boys he is coaching, for hard feelings often develop as a result of natural human desires on the part of both players and coach to excel. Lastly, and most important, it is of course impossible for a coach to play and at the same time exercise the supervision he should over the entire squad which is engaged in the scrimmage.

Now the matter of demonstration is quite another matter and should receive the serious thought and consideration of the coach. Some coaches like to put on a uniform while coaching, and while this is a matter of choice, our suggestion is an old pair of slacks, rubber soled shoes, and a woolen jacket which allows plenty of room for free arm movement. In the first place, the coach should know the technique of all phases of offense and defense, and if he is able to execute the proper movements skillfully, he should by all means do so. But if he has lost this ability to coordinate, to demonstrate smoothly, and instead is awkward and ungraceful

in his movements, he should restrain from all demonstration whether with or without the ball. Prestige with your squad is most important and nothing should be done which will break it down. This likewise applies to officiating in daily practice scrimmages, for the coach must be watching the movements of individual players and not the ball, which is the main concern of the referee. It is better to have a student manager toss up and handle the ball in order that you will be able to concentrate on individual actions and faults, be able to make suggestions and corrections, and be able to watch ten men instead of one.

Also important in the matter of supervision is teaching your squad along systematic, logical lines. With many coaches, and especially the inexperienced ones, there is a tendency to spend the first three weeks or month on fundamentals to the exclusion of everything else and then to forget these fundamentals and concentrate on developing systems of offensive and defensive play. All basketball is based on well-grounded fundamentals, but these should be stressed and taught in the order in which they will be needed. After the season has well advanced too often a player will fall down on one of the simplest fundamentals because of the fact that the coach wasted both his time and that of his players by teaching some things at the wrong time. Attention to this vital point will avoid a situation, where, in the advanced season, the coach may find himself puzzled and chagrined as to just why his team isn't functioning properly.

Players should not be asked to practice too long something which the coach is giving them for the first time. Five to ten minutes is sufficient at each practice session, and you, as a coach, should be satisfied in seeing that the players first grasp the idea of what they are to do. After you have accomplished this, a longer practice will bring the proper timing and speed, so that you will be able to get the maximum ability out of your squad. Likewise, as in all other forms of teaching, some will grasp new ideas more quickly than others, and your practice must be regulated accordingly. You will have to regulate your work according to the slowest members (mentally and physically) on the squad.

It will be well also to confine the new things which you give your squad to a limited number, say three or four a week. This is beneficial in a number of ways because, while it will not give your squad all the polish or finesse you would like to see early,

it will help to prevent them from going stale (ever a bug-a-boo in basketball) and you will hold their interest and enthusiasm because of the fact that they are always getting something new. It should probably be stated at this point that this practice should be followed up to about the middle of the season. After that time, unless all your work has been well grounded, it very likely won't make much difference what you do.

Remember that no matter how well you may be equipped in your knowledge of the game and no matter how well you may be able to impart it, the boy you are coaching can only absorb so much. Everything should be as simple as possible, and no matter how simple it may appear to you, it may be difficult for him, and you should govern yourself accordingly. You will be asking yourself many questions, and invariably you will have the answers within yourself. As an illustration, you may ask yourself, "When has a boy learned a fundamental?" and the answer will be, "When it has become so much a habit that he will perform it automatically, without thinking about it, at the right time and the right place in the game."

The matter of too much practice has been mentioned but has not been stressed in detail. Up to a certain point players will improve steadily with practice. But they will also reach a point where they are at a peak, and from that point on they will go the other way. Staleness will develop because they have arrived at the point where they are mentally and physically "stagnant." The coach, though he may not realize it, is the cause of this condition, and if he is smart enough to recognize it, it will work greatly to his advantage. He would do well to get the boys entirely away from basketball for a day or two; or if he has been holding daily sessions, to make a change and only hold practice every other day. He has tried to crowd too much into too brief a time, and he has been coaching basketball to the detriment of the team. Again it cannot be stressed too strongly that under-coaching is better than over-coaching.

Long practice sessions, heavy schedules, worry, monotony, and in general too much basketball, will therefore cause staleness. One of the most frequent excuses for defeat, and one usually accepted as legitimate by his friends and well wishers, is that his team "went stale." But this is an exceedingly rash statement to make to those who understand the facts and realize that staleness is invariably the fault of the coach alone.

TRAINING

When a man joins an athletic squad, in any sport, it is taken for granted that he is prepared to make personal sacrifices and deny himself many of the social activities and pleasures which other students enjoy. This understanding between the player and the coach will make unnecessary any set training rules. No coach wants to make a detective of himself in this respect; nor does he want any members of the squad carrying tales to him about the conduct of others. Proper training is a matter of will power, especially in these days when smoking in particular may be indulged in by every member of a family, male and female. The same thing may apply to alcoholic drinks or to over-indulgence in eating.

The main thing to bear in mind is that no boy can function to his fullest capacity unless he is doing everything possible to put himself in the best possible physical condition. Basketball is hard and strenuous, and condition counts more in this game than perhaps in any other. But the thought in the mind of the coach should be that every boy is doing everything he can to put himself in the best physical condition because he wants to and not because he has to. Against weak competition, the player who has not conditioned himself properly may deceive both himself and others, but when the going gets tough, he will find that he has deceived himself most of all, and he should be replaced by a player of less ability but one who is conscientious and has kept himself in the best possible physical shape. Outsiders sometimes have more influence over a player than the coach, and when this situation occurs, nothing much can be done about it. While their influence may not be bad, at least the player's interest is divided, and anybody who is out for a team of course owes his all to that team, to the exclusion of everything else.

Diet.—It is well to keep in mind the question of eating. Some players will actually deny themselves food to the point where it seriously impairs their physical well being, while others will over-eat, sometimes in a desire to strengthen themselves and in other cases simply as a result of insufficient will power to resist the good food which is placed before them. Plenty of wholesome food is good, but over-indulgence in food is almost as bad as over-indulgence in liquor. Toxic poisons are formed by over-indulgence in food, but this can easily be controlled if the player

will just use common sense. Food should be eaten slowly and chewed well. Too much fat should be avoided, and boiled and baked foods are much better than those which are fried. Milk is a wonderful food, but it should be drunk in the proper manner to get the best benefits from it.

Various opinions are held by coaches regarding what should be eaten by a basketball team at the meal immediately preceding a game. Some feel that a very light meal should be served; others feel that a reasonably heavy one should be provided. There are likewise differences of opinion regarding the serving of coffee, milk or tea.

Regardless of what type of meal is served, however, it should be eaten at least three hours prior to the scheduled starting time of the game. The main factors to be considered in preparing the meal are that it should be free from greasy foods and ice water.

After many years of experience and experimenting, we feel that the best results are obtained by serving the players the following meal before a game.

Medium-sized steak (sirloin)
Baked potato
Peas, or some other green vegetable
Toast (with very little butter)
Jello or cup custard
Tea
Water (without ice)

Time Required to Get the Team in Proper Condition.—Conditioning should be done gradually in order that the best results may be obtained. The three main factors which enter conditioning are in respect to the heart, the body muscles and the lungs. Opinions differ as to the amount of time required to get a team into proper condition, but in the authors' opinion a month to six weeks at the most is sufficient time to put a squad in good physical condition to engage in a real, scheduled game.

Care of the Feet.—A subject of vital importance to every coach, and one on which the authors lay particular stress, is the matter of the care of the feet. As in boxing, where the condition of the hands is of vital importance, so in basketball the condition and care of the feet are vital factors in maintaining

a player in perfect condition physically. A basketball player, no matter what his ability, is no better than his feet, and unusual care and attention should be spent on this matter. Care must be taken that shoes fit properly, because a short shoe will cause trouble with the toes and a shoe that is too large will allow the foot to slide and become blistered. Offensive work which requires many sudden stops causes the feet to become tender, and as a result, blisters, enhancing the chance of possible infection, make their appearance and hinder greatly the activities of the player. These blisters should be given the attention they deserve.

What should the player wear on his feet to give them the greatest protection? He should wear two pairs of socks, a cotton pair next to his feet and a wool pair, of a varying degree as regards weight, over the cotton ones. Medium-weight wool is best, but what he will actually wear will depend on the choice of the individual player. This arrangement is much better than one pair of heavy woolen socks because it avoids the perspiration evil and takes care of the sudden shifting of the feet and the resulting skin shock.

The question of a trainer and his value to the team is next in importance to actual coaching. At Pennsylvania, we are fortunate in having one of the best, James "Mickey" McLaughlin, and his value in the conditioning of the team is of inestimable importance. If you are fortunate enough to have a trainer, take every advantage of his knowledge in regard to putting a man into as nearly perfect physical condition as possible. If you do not have a trainer, acquaint yourself as fully as possible regarding the care and conditioning of the feet.

While no attempt will be made here to outline a full schedule regarding conditioning in the matter of feet, their care and attention, it would be well to bear in mind that, in order to toughen the feet, the use of a compound tincture of benzoin will be found very helpful. Your druggist will be able to help you out as to just what strength you should use, and its application two or three times a week will be found very helpful. Bruises on the feet, of the type commonly termed "stone bruises," can be helped by the application of felt pads to afford protection.

Injuries.—In the case of ankle and knee injuries, which are most prevalent in basketball, the injured knee or ankle should first be soaked in cold water to prevent swelling. Hot and cold water should then be applied alternately. The next step should

be to tape the injured part, and if you do not get immediate response to these remedies, a physician should be consulted. Heat should be applied to muscle bruises. In the case of injuries to the head or neck, it is best to take no chances on the personal diagnosis of the coach or trainer but to consult a competent physician immediately. If you are at an institution where a Student Health Department is functioning, the injured player should be turned over to this department immediately.

Colds.—Common colds are an evil which every coach must combat, and a player who has a cold or who is subject to them should not be worked too hard. Nothing breaks down the vitality of a player like a cold, and proper precautions should be taken in regard to baths after practice. Players who have become overheated should dry themselves carefully after taking a bath and should allow a reasonable length of time to elapse before going out into the cold air. This is a matter for the coach to regulate, since players are young, inexperienced and inclined to be careless in these small yet vital details which are so important in attaining perfect physical condition.

Proper ventilation of your practice hall is a matter which should receive the attention which it deserves. The players should get plenty of fresh air, but they should be protected from drafts as much as possible. Squads usually are in such physical condition that they are able to combat germs, principally cold germs, but nevertheless, everything should be done to protect them in this respect.

Schedules.—It seems proper at this point to discuss the length of the schedule of games to be played and how the practice periods should be arranged during that period. For a long time it has been our contention that high school schedules are too long and that a maximum of fifteen or sixteen games is quite enough for practically all high school squads. At Pennsylvania, where we at one time played twenty-six or twenty-seven games during the season, this has since been cut down very materially in the last six or seven years and eighteen or nineteen games is the limit that we now play. If this is the case with college teams, and a great many of them adhere to a schedule of about this length, certainly younger and more immature boys in high school should not be asked to play long schedules of twenty or more games. Many a boy of great promise in high school has left his best behind him when he reaches college simply because he has

become burned out. We therefore very strongly advocate a schedule somewhere along the number of games mentioned.

In making up your schedule, it will be well to keep in mind the make-up of your squad, whether the players will be green and inexperienced or veteran and seasoned. In the former case, the competition in the early games should be fairly easy, leading up to tougher opposition as the season advances. With the seasoned veteran team it will be better to play the top-notchers right at the start. Thus they will be called on to function at top speed or close to it right from the beginning. A defeat or two may even do a great deal of good, for it will bring a quick realization that they will actually have to play in the games to win them and not coast along on their reputation.

In making up the schedule when the team is inexperienced, as many home games as possible should be played, for obvious reasons: A court with which they are familiar and friendly faces watching them and urging them on will be most helpful. The reverse applies to veteran or experienced teams, and as many early away-from-home games should be played as can be arranged in order to catch opponents who are not quite so ready and not so experienced as your own squad.

All of the foregoing applies if your team is free lancing and is not a member of a league, in which event each team will be affected similarly in schedule arrangements. Should you be in a league, however, outside games should be with opponents of a strength inferior to league teams, if possible, because league games are surrounded usually with a great deal of pressure. Players are worked up to a high pitch, burn up a lot of nervous energy and cannot be expected to perform as well against non-league teams as compared to league opponents. Burning up or using up too much nervous energy has a tendency to bring on that ever dreaded factor in basketball, staleness. Too many hard games in succession without proper rest and relaxation and an opportunity to rebuild nervous energy has caused and always will cause teams of far superior ability to be beaten by teams far below them in ability but in perfect physical and mental condition. Never count any game an easy one; the only easy ones on the schedule are the ones behind you. Every game as it comes up becomes the most important one and stays in that category until it is played and over.

It will be wise when scheduling your games to keep in mind

your examination periods. Players at this time are at a low ebb mentally as far as sports are concerned and the irregular hours, lack of sleep and worry as to how they are going to make out in their studies all take their toll and lead again to staleness. Comparatively easy games should be scheduled just prior to the beginning and at the end of the examination period. In regard to scheduling games on trips, these should only be of two days or three at the most and the easiest team should be played on the first game of the trip. As many substitutes should be used as the game warrants, although this will be a matter of judgment and a question as to which game on the trip is most eagerly sought as to victory. Trips take a lot out of boys and complete rest should be given them upon their return. If the schedule permits it, a day or two away from basketball entirely will have very beneficial effects.

Common sense will be a very helpful aid in making up your schedule, and the welfare and health of your boys will be the determining factor. Always remember that basketball is one of the most grueling games; it is strenuous from start to finish, and it demands everything a boy has in physical stamina. The average boy you will coach is ambitious to continue his education and looks forward to completing it. Do not expect in the few short years you have him to turn him out as a finished basketball player. Ground him well in the fundamentals, work on his weak points, and teach him that there are two distinct phases of basketball, offense and defense, and that one is just as important as the other. When you have done these things your work will be finished; you will have done a good job and you will have every right to feel satisfied that you have performed your duty well, both as regards the boy and yourself.

PSYCHOLOGY

Psychology plays a very important part in the success of any coach. In the first place, no matter what the size of your squad, all players must be handled as individuals with separate and distinct personalities and everything possible should be done to bring out the best in every man. One type of player thrives on kindness and praise and will play his heart out for you in response to a few kind words and a pat on the back. With another type this sort of treatment simply causes him to become self-satisfied and, as a consequence, to ease up in his efforts. There are

many other different individual traits and characteristics with which the coach must make it his business to acquaint himself. He must realize that playing basketball is probably only one of the many activities of the boy under his supervision and direction, and that his time spent at basketball, aside from the fun the boy gets out of playing, is just one of the things which will better fit him for life's battles when his schooling is over.

One of the vital mental factors which a coach must build up in a boy is the matter of confidence and sureness in his ability to do a thing—well. Having confidence in himself gives him the initiative so necessary in all good athletes. Likewise, being sure of himself, he will be relaxed and have his body under good control for proper coordination of mind and muscles. Another factor must be watched here, however, and that is the matter of over-confidence, or to use a slang phrase so aptly applied to it, "cockiness." Over-confidence causes mental sluggishness, and we have all seen instances where a team of inferior ability, but with plenty of fight, aggressiveness, and no fear of the foe whom they were playing, went out and won games from an over-confident team who felt all they had to do to win the game was to go out on the floor and go through the motions. Confidence up to the proper point is ideal, but to go beyond that and to become over-confident is ruinous.

Another factor regarding which the coach must be alert and be constantly on the lookout for is worry. Nothing will so impair a player's ability as this particular thing. This worry may be due entirely to outside conditions. When it does have to do with the game, it usually occurs in the case of the over-conscientious boy, usually high strung and of the nervous type, rather than the phlegmatic or stolid individual. Its causes may be many, but it usually begins when a player's shots are not dropping as he feels they should. In an effort to correct his shooting, he becomes tense and, as we term it, "starts to press" instead of being relaxed as he should be. As a consequence his entire technique has a tendency to become erratic and your immediate job is to straighten him out and get him, first of all, on the proper mental plane again.

The matter of worry in connection with outside conditions or something entirely foreign to basketball is just as dangerous and can be just as harmful as that which occurs in playing the game. This worry may be caused by any number of conditions:

financial, home conditions, studies, love, or any other factor peculiar to that particular individual's living conditions.

Here is a problem for the coach and, if he realizes it, he is in an ideal position to handle it. The coach is in every sense just as much a teacher as any member of the faculty. In his relationship with the boy under his training and supervision, he is much closer to him, by far, than any member of the faculty. So to speak he meets him "in the raw" because of the way the boy must equip himself for practice and games. The coach is "right next to his skin" and is in a better position to get "under his skin" regarding his troubles than any other member of the faculty, than perhaps his parents, if he has properly won the boy's confidence and trust. Here psychology plays its most important part, and if the coach is tactful and smart, he can be very helpful and there will be practically nothing which he will not be able to help eradicate as far as this type of worry is concerned.

All players should of course be imbued with spirit, enthusiasm and the desire to win. The arousing and maintenance of this spirit is in the coach's hands. He should be liberal with praise when it is merited. He must condone, to a certain extent, mistakes which are the result of well-intentioned actions on the part of the player. This certainly does not apply, however, to errors of stupidity or sluggish mental action. Players are just as good as a coach makes them feel they are mentally, and continually criticizing them or telling them they are no good will result in just that condition, they won't be! A player and a team must go out to meet their opponents with the idea that they can beat any team they meet, that the other team has nothing in its repertoire that they need fear. After all, there is nothing mysterious about basketball, it is mostly hard work and perfection of fundamentals, blended into a team system where all five men, in so far as possible, are functioning as a unit.

In regard to this enthusiasm, spirit and the part a coach plays in building it, every effort should be made to have the players get all the fun out of the game that they can, particularly in regard to practice sessions. In their anxiety to do a conscientious job, coaches sometimes overreach themselves and get their players to fear them. They may be regarded as Simon Legrees as far as coaching is concerned, when as a matter of fact they may actually be the best and kindliest fellows in the world at

heart. In other words, while the coach wants and must have the respect and confidence of his players, he must if possible put himself on a plane where the players regard him as one of them, in every way looking out for their best interests. In the last analysis, however, they should realize, unconsciously perhaps, that he is "the boss" and that his word is law during the time they are under him.

There has always been a great deal of discussion regarding the so-called "pep" or "fight" talk given to the team just before a game. We believe that, used at the right time and for certain games, this type of talk can be of great value to the team, but only if the coach is absolutely sincere and the team conscious of the fact that he is sincere. If he isn't sincere to the n'th degree in this type of talk, he had better forget it because it will make no impression whatever upon his players.

In general, this talk to the players before a game should be made in a quiet manner. The coach should point out what he knows about the offensive and defensive strength of the opponents as a team, any weaknesses or strong points on the part of any individual opponent, and then outline how he wants his own team to start out at the opening of the game.

Here again a point comes up which is always given considerable discussion and that is the question as to when a squad should be informed as to who will start the game. Many arguments are advanced both ways as to which is the better plan to follow: Whether it is best to make this announcement a day or two ahead of the game or in the last half hour just prior to the start of it. We do it just before starting time, after talking individually to the five men who will start the game. This, of course, applies only where there is some question of almost equal ability and when there are no outstanding five men who would automatically begin the game. We leave it to your judgment as to which plan to follow and suggest that you try both and choose the plan you like best.

A great deal has been written pro and con regarding the term "fight" in connection with sports. Many times we hear the remark about football: that playing it is 75 per cent "fight" and 25 per cent knowledge of the game. We believe that the same thing applies to basketball, although the same percentages would not apply. While every man on a basketball team handles the ball at some time or other, in football several of the team never

get their hands on the ball at any time during the game and basketball, as a consequence, requires more finesse and technique on the part of each and every player. But "fight" comes from the heart and soul, and exists just as fully in one sport as in another.

Just what is meant by the term "fight"? It is an indomitable will to win, the player exerting every ounce of aggressiveness in his make-up and playing the game so hard that at its finish, or at a time when he has to leave it with all his energy spent, he can say to himself, "I gave all I had."

One might well ask, where does this spirit originate? In all of us, as Americans, there exists a natural aggressiveness inherited from our forefathers, the pioneers of our country. We all want to win, to excel in anything we undertake. With this characteristic trait as a background, the boy attending any particular institution soon finds out that *his* college or university has age-old traditions in competitive sports and through his associations he soon becomes imbued with the same spirit. Likewise in his association with his coach, he either likes or dislikes him and, if he likes him, he will because of his close relationship and loyalty literally break his neck to win for him. We place the coach, because he is a red-blooded human being, above the institution in this connection, and at the same time we feel that it is no disrespect to the institution that the boy feels this way. Naturally he must have confidence in the coach and in what the coach tells him. When all these factors are united into a whole, we have that intangible thing called "fight" which is so valuable and so necessary to a winning team.

It should be borne in mind that a player in his aggressive play must be clean and a fair sportsman. He must "take it" just as he "gives it," but certainly at no time should dirty play be construed as aggressiveness. There is no place in any sport for the dirty type of player and thankfully it may be said that the dirty player is the exception rather than the rule. We look upon athletics in a decidedly different manner than the continental nations in regard to winning and losing, the latter being much more philosophical about it than we are. To our credit it may be said that, no matter how intense the rivalry between two teams, how hard fought a contest may be, or how tempers may be tried during the heat of battle, at the end of the game, all is forgotten and forgiven and all credit is given to the victor, the winner of the spoils.

In the halls of the Palestra at the University of Pennsylvania there hangs a plaque which reads:

"To win the game is great,
To play the game is greater,
But to love the game is greatest of all."

These simple words have served as an inspiration to many a Pennsylvania athlete.

INTERSECTIONAL GAMES

One is sometimes asked, "In what section of the country is the best basketball played?" The answer is that no one section of the country has any monopoly in regard to the best basketball. Styles vary in different sections, some sections stressing defense rather than offense and vice versa. In the East, we believe that more conservative basketball is played, defense getting a great deal of attention; in the Middle West, the offense gets more attention than the defense, and in the West and South, offense is decidedly the main object. It is the old story of whether, as in football and baseball, the high scoring, free hitting type of game is liked best or whether tight defenses and limited scoring are more to be desired. From its inception, and because of the fact that basketball got its start and was originated in the East and our connection with the game has always been under Eastern influence, we have always been in favor of the conservative, defensive type of game. This is a matter of choice on the part of the coach, however, and it is up to him to adopt and teach the style that he likes best and believes in most.

One thing which hurt basketball for a long time as far as intersectional games were concerned was the different interpretations placed on the rules by the various sections. Games were usually very unsatisfactory as far as officiating was concerned due to the fact that the officials in one section were told to interpret the rules one way and those in another section another way. This is not meant as a reflection on the ability or impartiality of these officials. The situation developed mostly because representatives of different sections in control of basketball simply refused to see eye-to-eye and each influenced what he desired for his particular section. Fortunately this condition has changed greatly in the last few years and we are now able to play intersectional games between teams from all sections, for the reason that every-

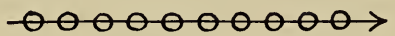
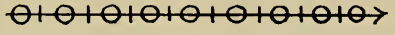
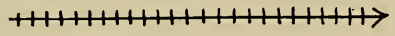
body is following the rules as they are given in the rule book and not changing them to suit the individual taste.

This has been a boon to basketball because there is no greater factor in arousing popular interest in any sport than intersectional contests. Comparisons of styles of play are made, suggestions for changes in the rules which will help the game come from all sections, and basketball in general has been helped greatly by this uniform attitude.

APPENDIX

Key to Drills and Diagrams

The following is the key to all the drills and diagrams mentioned under the various fundamentals in Parts I and II of this book:

Ball being passed	
Man dribbling ball	
Man running	
Defensive men	D
Offensive men	●
Specific offensive men	F3, F4, G1, G2, C5

Ball Beats Man Drill

To prove conclusively that a good pass will beat the fastest man:

Line the squad up in one large circle. Start the ball and a runner, who takes his position outside the circle, off together. The idea of the men forming the circle is to keep the ball ahead of the runner. The runner's purpose is to beat the ball. If the runner catches up with the ball and merely tags the man having it, he is given credit for having blocked that pass. Very few men ever even come close to doing this. Have all the men in the circle try to "beat the ball."

Changing Direction Circle Drill

For conditioning:

Form a large circle and, maintaining this circle, have the men jog around in a clockwise direction. Have them increase their speed and then have them change the direction of their running upon the command "change."

Circle Pepper Drill

For quick, accurate passing practice:

In squads of ten, form a circle with a distance of 5 yards between the men in that circle. Have competitive passing drills

of one minute's duration, each squad competing against all the rest in an effort to make the greatest number of passes within that time. Make the choice of passes optional with the individuals and allow the squads to pass in a clockwise or counter-clockwise direction. Spirit may be aroused by having all the men in the respective squads "count 'em out loud."

Close in Drill

A drill for two-hand overhead shooting:

Arrange the squad into two parallel lines much the same as in the "Parallel Lines Drill." This time, however, have these lines spread across the court and have the line farthest away facing the basket and about 20 feet from it. It is best to work one ball to every two or three couples. Have the man in the line near the basket pass a high pass to his mate in the other line and then advance to block the shot. The former must be cautioned that, in a game, the shooter would not be curtailed to just shooting but could also fake and dribble, and therefore that he should not leap into the air unless the ball is in the air and can really be blocked. After the shot the blocker retrieves the ball and the next in line go through the drill. Have the lines change places when sufficient shooting practice has been obtained.

Come and Meet It Drill

For practicing one-hand "turn-around" shots from the pivot:

In this drill form two single-file lines, one to be the passing line and the other the shooting line. Place the second line under and to the right of the basket and the first line in line with the second but 15 or 20 feet out. At a given signal have the leader in the first line pass to the first man in the second line as that man cuts out and toward the ball. The passer should time his pass so that the receiver gets the ball about 10 feet from the basket. From this point the receiver executes his one-hand "turn-around" shot (left or right). The passer follows the shot, and passer and shooter then change lines.

This drill may be worked from either side of the foul lane. Make sure that each shooter takes his first step in a "parallel to" or "toward the basket" direction.

Come in for It Drill

For practice in securing center taps:

This is worked in groups of six, five players (center, two

guards and two forwards) and one ball tosser. Have the players form a square with the center and the tosser in the middle. Number the corners of the square, 1, 2, 3, and 4.

Before each toss up and subsequent tip-off, the center calls a number and an A or B, after it. "A" will be a 45-degree angle tap while "B" will be a straight side tap. When a man's number and the tap direction have been called, that man comes in for it. Getting a side tap he passes to the man on the same side of the square. If it is a 45-degree tap, he comes in for it and passes to the man diagonally across the square.

Cross to the Pivot Drill

For "turn-around" shooting after a cross-court cut:

Line two lines in single-file formation. Have line #1 eight or ten feet out from the endline near the sideline and facing to-

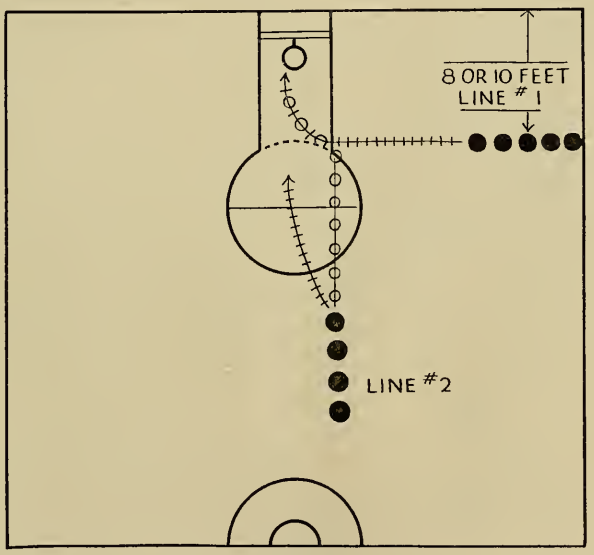


Fig. 58.

ward the basket. Have line #2 25 to 30 feet out, facing the basket and slightly on the side toward line #1. Have leader in #1 line cut as the first man of #2 line gives him a lead pass. The receiver should get the ball just as he hits the near line of the lane. From this point he can go on to take another step and "come up under" for a shot, or he can reverse direction

before taking his "turn-around" shot. Have men change lines after participating.

This drill may be worked from the left or right side of the basket (Fig. 58).

Dribbling Competition in Lines Drill

For practice in speed dribbling:

Divide the group into three squads of equal numbers and, giving the first man in each squad a ball, station the squads at one endline. Instruct the squads that all members of their squad must dribble down to the farther basket and complete their dribbling by shooting and making a "lay-up" shot. They must stay until they make a shot, after which they are to dribble back and pass to the next in line. The first squad to finish is the winner.

Dribble, Pivot, Pass, and Cut for Return Pass and Shot Drill

For practicing front and half pivots:

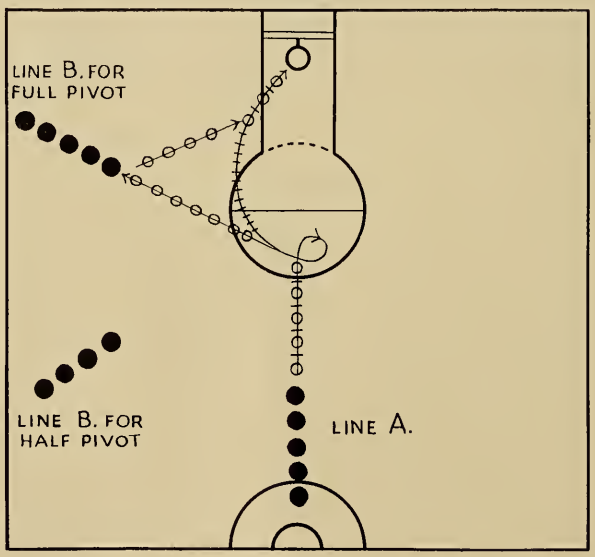


Fig. 59.

Line the squad in two lines, A and B. Have one line (A) located at the center of the court, facing the basket, and the other line (B) located near the left sideline, about 12 feet from the endline and facing toward the A line.

The leader of the A line begins the drill by dribbling up to a dummy placed at the foul line, stopping with a two foot or one foot stop, and executing a front pivot which ends with a pass to the leader of the passing line (B). After passing off in an obliquely forward and to the left direction, the dribbler cuts for the basket, gets a return pass, and completes his movement with a cut shot. The late passer follows the shot and returns the ball to the center (B) line. Dribbler and passer then change lines.

This drill may be worked to either the left or right side. To work the drill to the right side merely move the passing (B) line to the right and have the pivoter stop with his right foot forward.

To use the drill for a half pivot, keep the same arrangement with one single exception: that of moving the (B) line to an obliquely backward left or right position (Fig. 59).

Drill for Blocking Dribble or "Lay-up" Shot

Arrange the squad into two lines, in single-file formation. Designate one line as the "dribbling line" and the other as the "guarding line." Have these lines located at a 45-degree angle approach to the basket and 30 to 40 feet from it. The dribbling line is then given a step lead over the guarding line.

To start the drill, the lead-off man in the dribbling line attempts to dribble in for a "lay-up" shot while the first man in the guarding line gets in step with the dribbler and tries to bat or scoop the ball away with his near hand. Failing to bat the ball away, the guard awaits his chance and tries to block the shot. After participation the dribbler and his guard exchange lines.

The drill may be worked from both a left and right approach.

Dummy Is Coming Drill

For deceptive pass reception:

Divide a squad of ten men up into five offensive men and five defensive men, with the former spread across the court about 25 feet from the basket. Have the defensive men play them as they would in a real game.

To start the drill, a man (located beneath the basket) throws the ball, using a high soft pass, to any one of the offensive men. The receives tries to cover up the fact that a "dummy pass" is coming and does not attempt to catch the ball until the last split second. Once he has caught it he tries to get by his guard. If the offensive man is successful in this, is fouled, has to discon-

tinue, or is forced into a held ball, the ball is returned to the man beneath the basket and the two men return to their places. The man beneath the basket should not pass to the men in any special order but rather should try to confuse them by using repetition and variation. Have the lines change places.

End Line Drill

For dribbling form and method:

Divide into squads of ten men, with five men from each squad arranged in single file formation behind opposite endlines. Give the first man in the line at one end a ball and instruct him to dribble to the leader of the line at the far endline. The dribbler then takes his place at the end of that line while the next dribbler dribbles to the far end.

From this formation you may have the dribblers practice one hand, alternating hands, and speed dribbling, etc., while you constructively criticize their efforts.

Fake, Pass and Cut Drill

For the passing fake:

Form the group into three lines, all located in the offensive half of the floor. Have one line located near the center circle and let the other two lines occupy positions 10 feet from the sidelines and about 20 feet from the endline. All three lines should be arranged in single file.

To begin the drill, have the lead off man in the center line fake a pass to either the right or left line and cut the other way. The cutter may vary his direction by cutting straight down the center or by cutting around the line to which he has not passed. In either case he gets a return pass and drives in for a "lay-up" shot. The lead men in the other lines follow the shot.

Progression in this drill is from the left line, to the right line, to the center line.

Fake the Hazard Drill

For practice in faking:

Line the squad up into one long line, arranged in single file, before and 25 feet out from a basket. Using one or more balls and distributing them to the first men in the line, the coach should take up a position 3 or 4 feet from the lead-off man and in such a position that he will be between the men and the basket.

To begin the drill, the lead-off man "fakes the hazard" and dribbles by him and in for a shot. From his position the coach, serving only as a hazard, can constructively criticize the various fakes. Each man follows his own shot, returns the ball, and takes his place at the end of the line.

The drill can be worked from a head-on position as well as from a 45-degree left or right approach to the basket.

FIGURE 8 WARM-UP DRILL

For passing practice:

Use one half the court and station one man in the half of the center circle nearest that half of the court. Place the other four

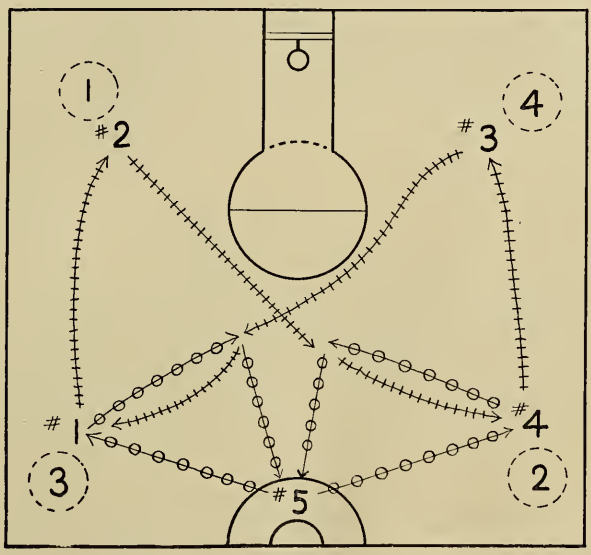


Fig. 60.

men, one man to a corner, in each corner of that half of the floor. These last four men, numbered in a clockwise direction #1, #2, #3, #4, are the moving men of the drill. The man stationed near the center circle, #5, is the only stationary man in the drill.

To start the drill, #5 passes to #4 who passes to #2 cutting diagonally across the square for his position. #4, after passing off, cuts to #3's position while #2, the recipient of the pass, passes off to #5 and assumes #4's position. #5 passes to #1 and the latter passes to #3 and goes to #2's original position. #3, upon receiving a pass from #1, gives off to #5

and adopts #1's position. It will be noticed that the men leaving the original #1 and #4 positions cut straight down the sidelines while the men leaving positions #2 and #3 make diagonal cuts across the square. The man in #3 position has to delay in this position and give greater attention to timing his cut (Fig. 60).

Follow the Leader Drill

For all shot practice:

Select your best shot as leader and have him choose the spot from which to shoot. At each spot selected put a number marker. If the leader does not make his shot and another does,

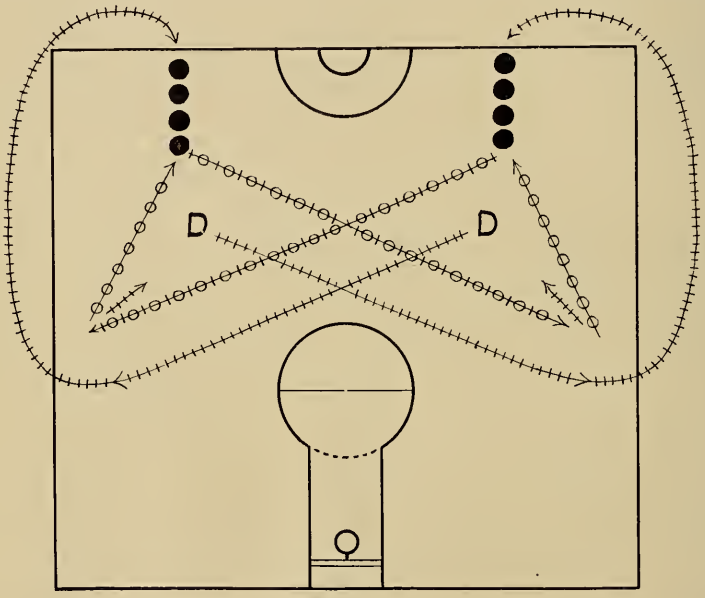


Fig. 61.

the latter becomes the leader and is free to select the shots. Those failing to make their shots must stay at that spot until the shot has been made, while those making shots may go on to the next immediately. The men, except after making a shot, must shoot turn for turn in order.

You can make the game as brief or as lengthy as you want by putting a limit on the number of "made" shots necessary to win the game.

Force Him Out Drill

For practicing the sideline pivot:

Form the group into two lines, each arranged in single file and located some 8 or 10 yards from each other and near one endline. Have a defensive man located 3 or 4 feet ahead of the lead-off man in each line.

Begin the drill by having the #1 man of either line dribble diagonally forward across the major part of the court while his defensive man forces him toward the sideline. Once forced to the sideline, the dribbler executes a sideline pivot and passes to the lead off man of the other line. Once this man has received the ball, the defense man plays him and the dribbler dribbles diagonally cross court. The dribbler pivots, passes backward to the next man in the other line, and the drill continues.

The progression in this drill is from dribbler and pivoter in one line, to guard in the other line, and finally to dribbler and pivoter in that latter line (Fig. 61).

Foul and Follow Drill

A foul shooting contest:

This game is played by two teams of equal numbers, the players on those sides alternating in shooting. Using the foul line extended across the court as a restraining line, have the leader of team #1 start off by shooting a foul. If the foul is made, his team scores one point and he continues to shoot until he misses. When he misses, the leader of team #2, running in from behind the restraining line, tries to get the ball before it bounces; if successful he shoots from where he caught it, if not he has to take it back for a long shot. Any made shot, long or short, counts one point and the maker moves to the foul line to shoot until he misses. If several long shots, short shots, or foul shots are missed in succession, they must be followed alternately and in turn by men of the opposing teams. A score of 21 points wins.

Go Drill

A held ball drill:

Work in twos with a ball to each couple. Give each man a grip on the ball and explain that at the word "go" they are to try to get sole possession of it.

HALF FLOOR ON DEFENSE DRILL

For individual and multiple defensive practice:

This defensive drill may be worked by using 1 *vs.* 2, 2 *vs.* 3, 3 *vs.* 4, 4 *vs.* 5, and 5 *vs.* 6. In working 1 *vs.* 2, divide your squad into offensive and defensive men. Have a defensive man assigned to an offensive man and have the next man in the offensive line occupy a set position in the center circle. From this position the latter cooperates with the offensive man as he tries to outmaneuver the defensive man and get into position for a sensible shot. Warn the offensive man not to discontinue or shoot erratically but to pass back when his progress has been

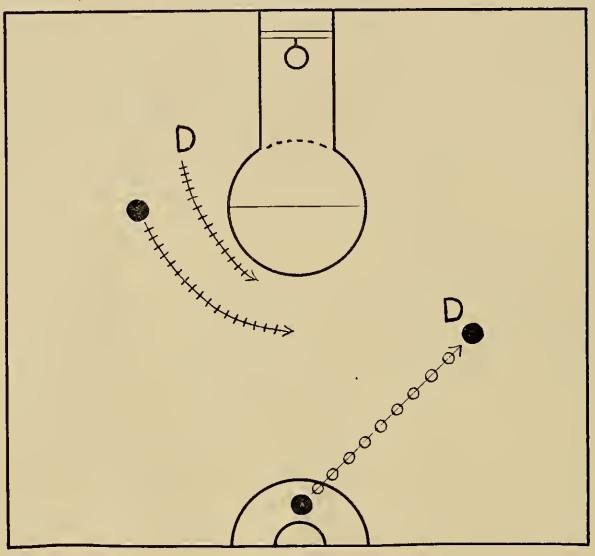


Fig. 62.

blocked. Caution the defensive man not to foul, and constructively criticize his guarding form and position. When a basket has been made or a satisfactory defensive performance has been given, the next two men are up.

To work 2 *vs.* 3, 3 *vs.* 4, etc., merely add additional defensive and offensive men. As the number of men involved increases, the drill becomes an excellent one for practice in switching. The extra offensive man in each instance serves only as a feeder and does not attempt to shoot. This latter man should also be cautioned to give the defense an opportunity to get set again after a basket has been scored (Fig. 62).

MAKE TEN DRILL

For under-the-basket shots:

Line up in lines (single file) before each basket. Have the leader in each line take a ball and, shooting alternately with right and left hands, make ten "under-the-basket" shots before being succeeded by the next in line. Make shooters abide by the "opposite hand-foot rule" and have them use the backboard in attempting these shots.

MAN ON FOUL LINE CUT DRILL

A good before the game warm-up:

Locate a cutting line to the left or right side, 30 or 40 feet from it, and at a 45-degree angle approach to the basket. Locate two other men on the foul line and facing the basket.

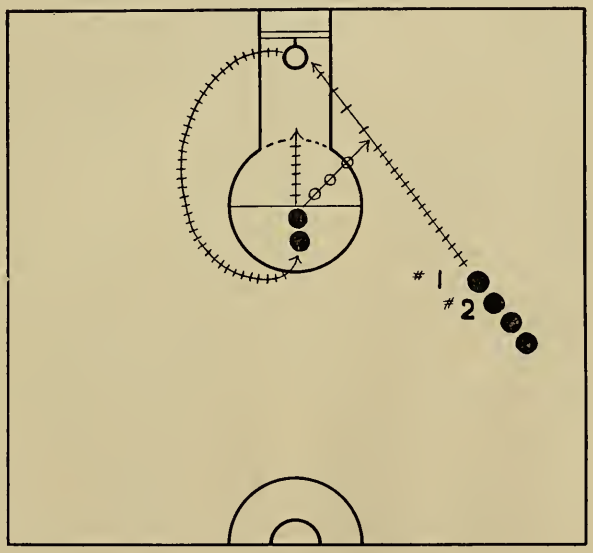


Fig. 63.

To start the drill, have the #1 man in the cutting line cut for the basket and have the first man in the passing position pass him a two-hand underhand flip pass as he cuts by. The passer then follows the "lay-up" shot taken by #1, returning the ball to the second man in the passing line. The latter passes off to cutter #2 while the first cutter assumes the foul line position. Progression is from the cutting line, to passing and following line, and back to the cutting line.

If the drill is worked correctly and the players take the proper pride in their work, the ball should never touch the floor (Fig. 63).

Parallel Lines and Variations Drill

For teaching and practicing passes:

Work in squads of ten men, two lines of five men each, facing each other and 8 or 10 yards apart. The men in each line should be 5 yards away from their neighbors. From this arrangement and working at command, practice the various orthodox passes.

Pass and Close in Drill

For practicing the stationary pivot:

Divide into squads of ten and have the squads form circles with at least 5 yards between each man. Introduce a ball into

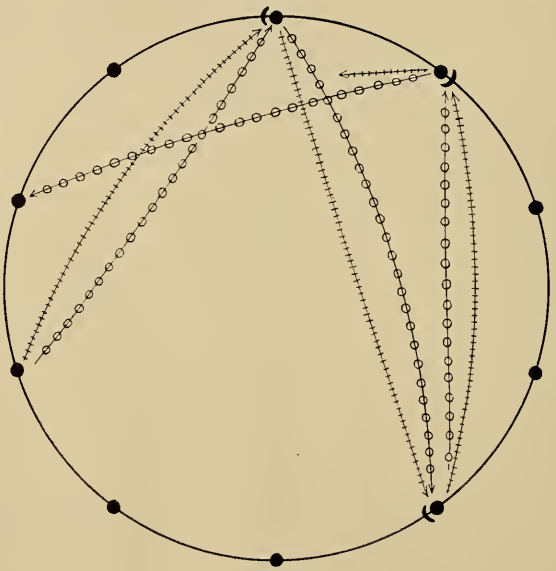


Fig. 64.

circle and instruct the players to pass to any man in that circle and then close in and, for a second or two, attempt to recover or get a "held ball." If unsuccessful in obtaining a held ball situation, the defensive man should present the offensive man with an obvious "in" to the circle by overplaying the man on one side or the other and thus enabling the ball handler to pass off. The pass receiver should be instructed to evade the would-be

retriever by executing a stationary pivot until such time as he can pass off to some one else in the circle. The late pivoter then closes in on the new receiver and the other guard takes his place in the circle.

Caution the men against fouling and do not allow the pivoter too much time for getting rid of the ball (Fig. 64).

Pass and Cut Drill

The pass, cut, and return pass drill for "lay-up shots" without a dribble:

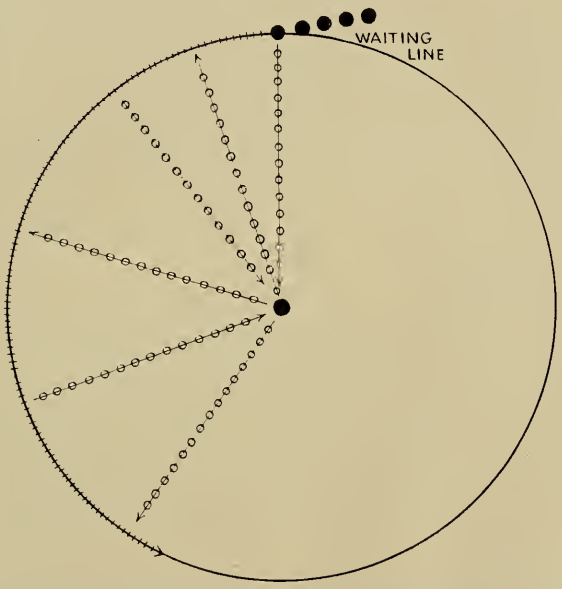


Fig. 65.

Line your squad up into two single-file lines, line #1 in the corner facing courtward and line #2, 30 to 40 feet out and facing the basket at a 45-degree angle. Have the first man in line #2 pass to the first man in line #1 and cut in for the return pass and "lay-up" shot. After passing, men in line #1 follow #2's shot and return to take their turn in that line. The shooters from line #2 progress to the end of #1.

This drill may be run from the left or right side of the basket by moving both lines over to one side or the other. It may be run from in front by moving line #2 to that position while line #1, stationed at either side, faces obliquely outward.

PASS TO MAN IN CENTER AND GO AROUND DRILL

For passing to a stationary man as the passer circles him at a run:

Have one man stand in the middle of a large, imaginary circle and give another man a ball. Instruct the man with the ball to circle the stationary man while the two exchange passes. The runner will find it best to use two-hand chest and two-hand shoulder passes as he runs, while the man in the center will find the former pass coupled with the stationary pivot to be his best bet. The latter man pivots and gives return passes as the runner circles around him. Have the first man in the center stay for two men, but thereafter the progression is from the waiting line to the man around, to the man in the center.

The drill may be run clockwise or counterclockwise. Bad passes on the part of either one of the team of passers may be penalized by an additional round (Fig. 65).

PASSING TO MAN AHEAD AND CUTTING AHEAD WHILE MOVING IN A CIRCLE

For conditioning:

As in the Passing to Man Ahead While Running in a Circle Drill, form a large moving circle and introduce a ball. In this drill, however, after making a two-hand chest pass to the man ahead, the passer cuts quickly ahead of his pass while the circle moves on. Once the passer has taken a new position just in advance of the receiver, the latter repeats the procedure.

PASSING TO MAN AHEAD WHILE RUNNING IN A CIRCLE

For conditioning:

As in the Changing Direction Circle Drill, form a large circle and, holding positions, jog around. In this drill, however, introduce a ball and have the players pass it from one man to the next. Change direction upon command.

PICK THEM UP AT HALF COURT DRILL

For deceptive footwork:

Divide the squad into two teams and assign their members man for man. Have them spread across the court into two parallel lines located near one endline. At a given signal, have the defensive men drop back (facing the play) to half court. The offensive team then breaks up the floor as though on offense and by means of deceptive footwork, pivots, bodily weaves, etc., tries to get past the defensive men. The latter pick the offense

up at half court and play them as closely as their court position indicates as proper. No ball is used in this drill.

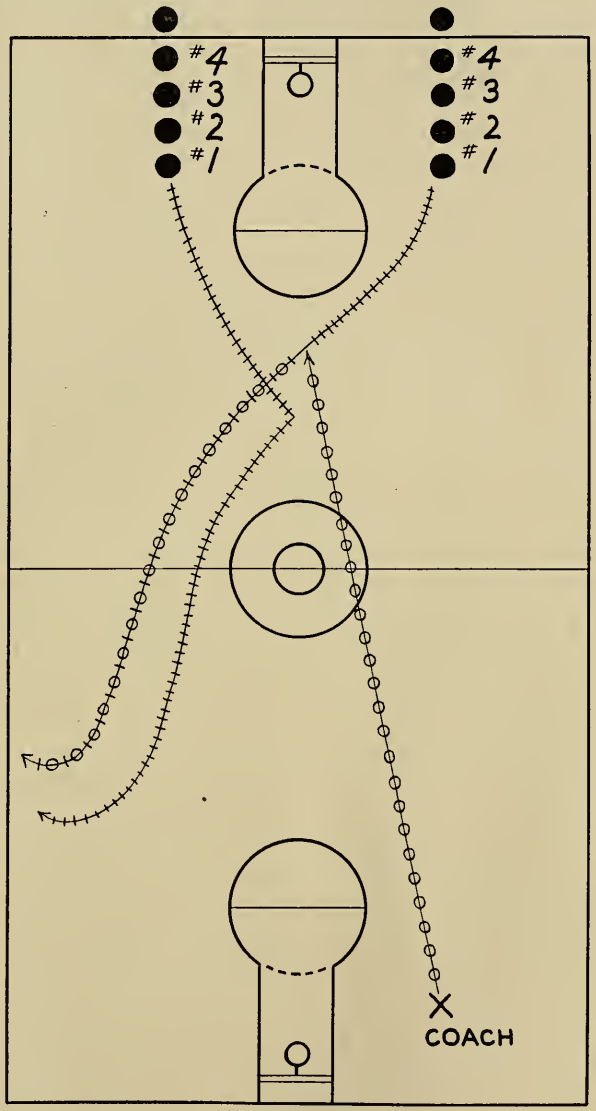


Fig. 66.

PLAY IT DRILL

A drill with gamelike situations:

Line your squad up in two lines arranged in single file and

numbered in the order in which they are placed, the men at the head of each line being #1, the next #2, etc. The coach stands behind one endline while the two lines are located beneath the far basket and are facing his way.

Only one ball is used and that is put in play by the coach who rolls it up the center of the court, between the two lines, and calls "#1's (or #2's) play it." When men hear their number called, each #1, for example, tries to get possession of the ball. When one man gets the ball he automatically goes on offense while the other, seeing he has lost or is about to lose the ball, goes on defense and tries to prevent a shot, dribble, or other advantageous offensive act. Encourage the men to take only sensible shots and advise them to work their man out of position. If a man has discontinued or is withholding the ball from play, the coach may call upon additional men to help them out. Team mates of the man in possession of the ball immediately go on offense while their opposition goes on defense.

Play continues until a basket has been made, a discontinued dribble has occurred, a foul committed, a held ball established, or until the ball is thrown out of bounds. Until the play is stopped the men in the two lines retain their original numbers. After the play has ceased, the late participants quickly leave the bounds of the court and return to their lines. The men then at the head of the lines become #1's (Fig. 66).

Play the Whistle Drill

For practicing the quick transition from offense to defense, and vice versa:

Divide the men into two regulation teams of center, forwards and guards and start the drill with a regular toss-up at center. The members of the team securing the tip-off go into their respective offensive positions while the losers play as in a regular man-for-man defense. Allow the offensive team to work the ball in a bit and then blow a whistle. Do not permit shots. Explain to the players that the blast of the whistle signifies loss of the ball; that the offensive player in possession of it should drop the ball immediately while all members of that team drop back and meet their men at half court. The late defensive team is now on offense, and it remains on offense until the next blast of the whistle, when a recurrence of the above procedure takes place.

The defensive team does not offer any serious opposition to

the passing attack; they should, however, be careful of their guarding position and all other defensive maneuvers (Fig. 67).

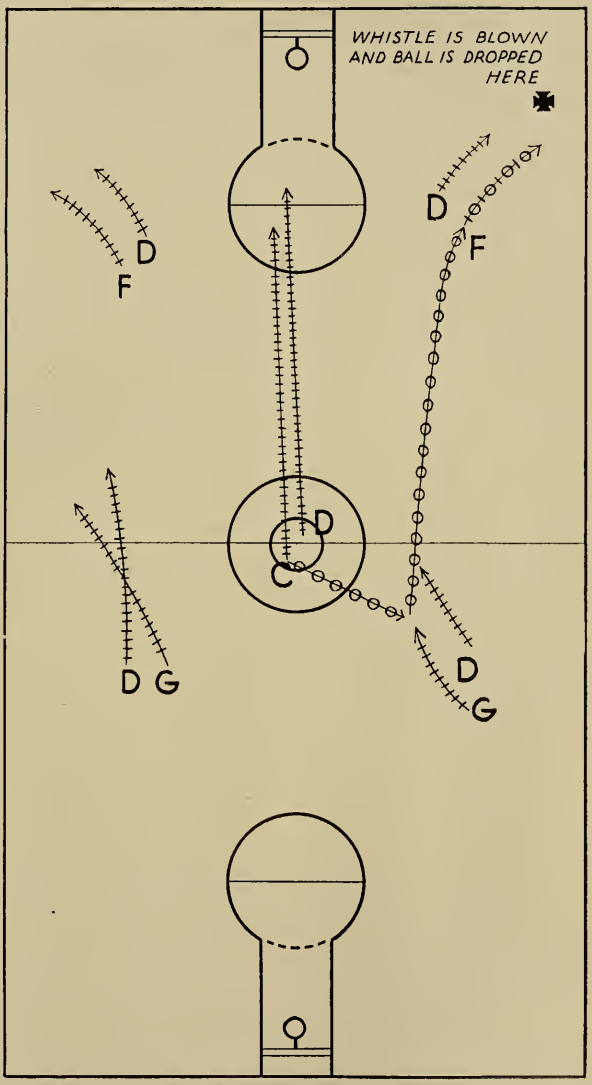


Fig. 67.

RACE AGAINST TIME DRILL

A dribbling drill for direction and hand change:

Form one large circle, with a 5-yard space between each man

in that circle. Time each man as he takes his turn and dribbles past each man making up the circle. The dribbler must pass the first man on the left, the second on the right, the next on the left, and so on. Have him change hands, so he is dribbling with the "away" hand, as he goes around the men who serve as hazards. The dribbler who does the drill correctly and in the least amount of time is the winner.

Scoop Up and Dribble Drill

For practice in dribbling:

Form the squad into one single line, located under one basket and facing the farther endline. The coach and an assistant or manager, who serves as a feeder, should be located around the midline of the court. From this position the coach feeds balls to the men lined up underneath the basket. The coach in turn is fed by the assistant at his side, who in turn is fed by another assistant who retrieves the balls from the board and rolls them back.

To begin the drill, the coach rolls a ball across the court and the man heading the dribblers' line comes out fast, scoops it up at a run and dribbles to the far basket for a "lay-up" shot. After his shot this man returns, keeping outside the boundaries of the court, to the tail end of the line. The coach may change the type of pass by throwing an occasional bounce pass or by varying the angle of his roll passes.

Shoot and Follow Drill

A rebound following drill:

Form the group into two teams of equal numbers and arrange them into a single-file formation. Locate these lines about 25 feet from the basket and well apart from each other.

To begin the drill, have the lead-off man in one line shoot while both he and the first man in the opposing line follow. If the long shot is made, it counts one point, while if a rebound is made, it counts two points. The men should play until a basket has been made or the ball has gone out of bounds; in the latter case there is no score. The teams take turns shooting the long shots and a running score is kept. Twenty-one points constitute a game.

SINGLE SWITCH DRILL

For switching practice:

Arrange two lines as in the "Drill for Blocking Dribble or 'Lay-up' Shot." In addition to that arrangement include two more lines, one offensive and one defensive, arranged single file and located on the opposite side of the basket and parallel to the endline.

To start the drill, the offensive dribbler in the first set of lines is allowed a 2-step start on his defensive man who, seeing he will be unable to overtake his man, calls for a switch. The de-

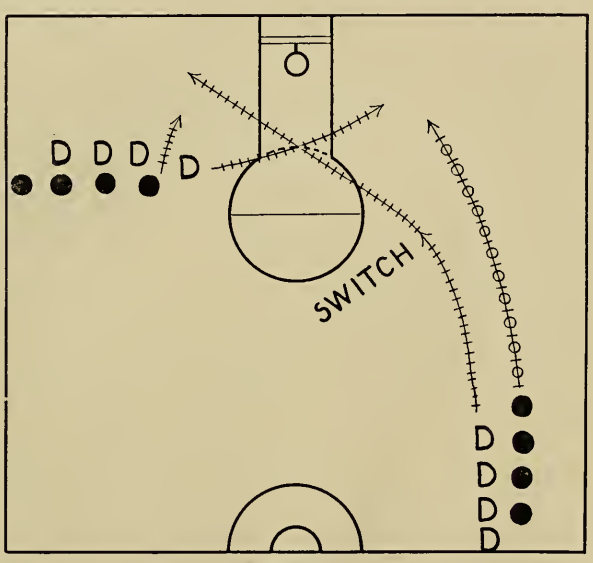


Fig. 68.

fensive team mate "switches" to the free man while his man is covered by the dribbler's guard. After the shot has been blocked or taken, the next four men are up.

Progression in this drill is from guarding line, to dribbling line, to under-the-basket guarding line, to under-the-basket offensive line, and back to guarding line (Fig. 68).

THREE-MAN PASS AND SCREEN DRILL

For conditioning, ball handling, and practice in legal screening:

Divide the group into three lines arranged single file back of one endline and facing toward the far basket. Have the first men from each line work together. The ball is started with the

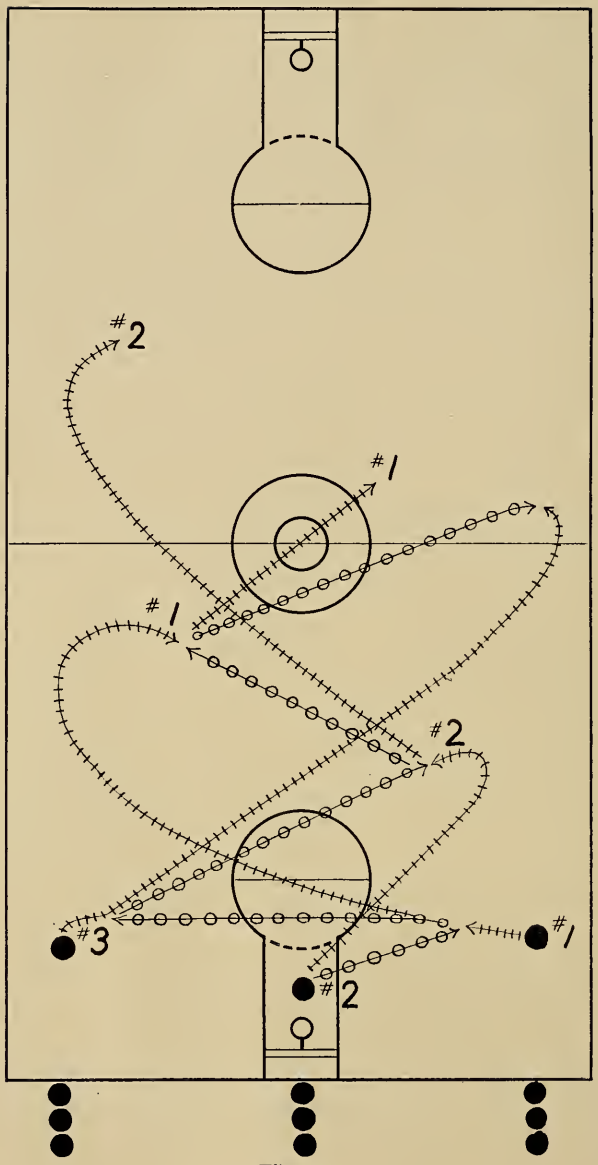


Fig. 69.

center man passing to either of the outer men. The passer moves toward the man to whom he has passed and cuts ahead of him while the receiver moves toward the passer, makes his pass to the outer man (who has moved toward the ball), and then goes

on to assume that man's position. Caution the men to go ahead of the man to whom they pass and not try to run at too sharp an angle or their screening efforts will be wasted. Upon reaching the sidelines you can have them practice their sideline pivot; or, inasmuch as they will not have the ball then, they may turn in toward the basket. Have the three men continue until one man is screened and takes a set shot. All three men then follow the shot, assume their original positions at the far end, and come down court again. The next three men are then up (Fig. 69).

Trail Me Drill

For practicing the reverse pivot:

Form the men into single-file line and have this line located near the middle and just back of the center of the court. Have the first man dribble straight ahead for a few paces, stop, execute a reverse pivot, and pass to the second man in line who has trailed him. The late pivoter breaks off to one side while the "trailer" dribbles in for a "lay-up" shot. The #1 man follows the shot, returns the ball to the next in line, and then the #1 and #2 men return to the end of the line. If a line has an even number of men, #1 and #2 should change places; if a line has an odd number, the men need not change places after participation (Fig. 70).

Triangle Following Drill

A rebound following drill:

For this drill use half the court and divide your squad into offensive and defensive men. When this has been done, select three defensive men and have them play three offensive men. Instruct the offensive men to shoot only when within the "good shot area" (see diagram). Instruct the defensive men to follow any shot taken while they are within this area and block out the offensive men by turning their backs on them and forming a triangle.

This is a gamelike drill—gamelike in that two guards and another defensive man or the center man follow at the defensive basket while the two forwards and a third offensive man or center follow at the offensive basket. Thus the drill shows clearly just which men are responsible for rebounds at each basket.

To change the basket from an offensive one to a defensive one, merely change the men about so that the guards and one

center move the ball while two forwards and a center block out the offensive men.

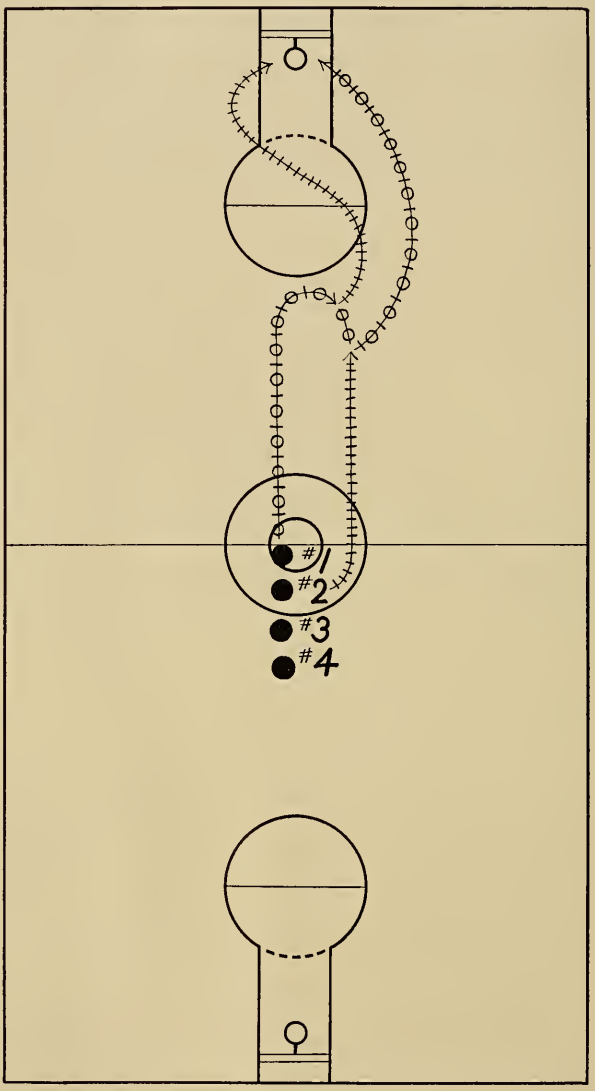


Fig. 70.

It will be noted that the three defensive men will usually be able to form some sort of a triangle and thus protect their basket from additional rebounds.

✓ Twenty-one Drill

A competitive game for practicing long and follow-up shots:

This game is best played by groups of three or four players, although it may readily be played by a smaller or larger number.

Have the players spread across the floor parallel to the end-line and 25 or 30 feet from the basket.

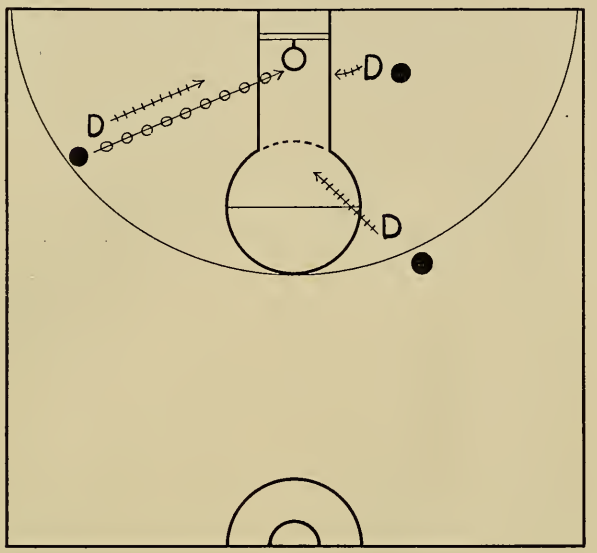


Fig. 71.

Shooting in turn and using one ball, start the game by having the first man shoot a long shot and a follow-up shot. Made long shots receive two points, while made follow-ups count one point. In shooting the follow-up shots the players are allowed to take one step from the spot at which they first touched the ball.

If the shooter makes his long shot and his short shot he is allowed two more shots. He continues as long as he continues to make three points on each trial. The first player to score 21 points wins the game.

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